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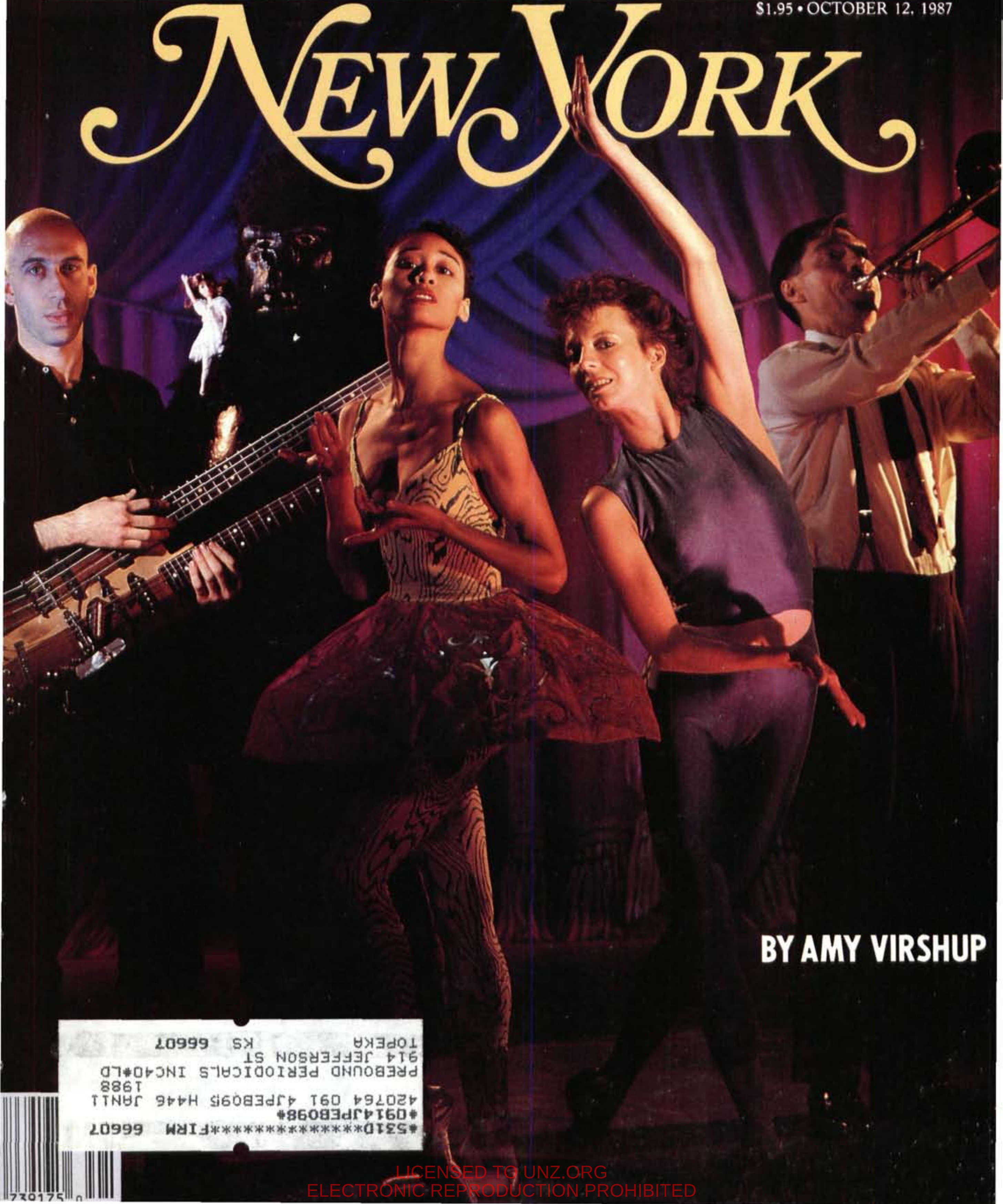

BY AMY VIRSHUP

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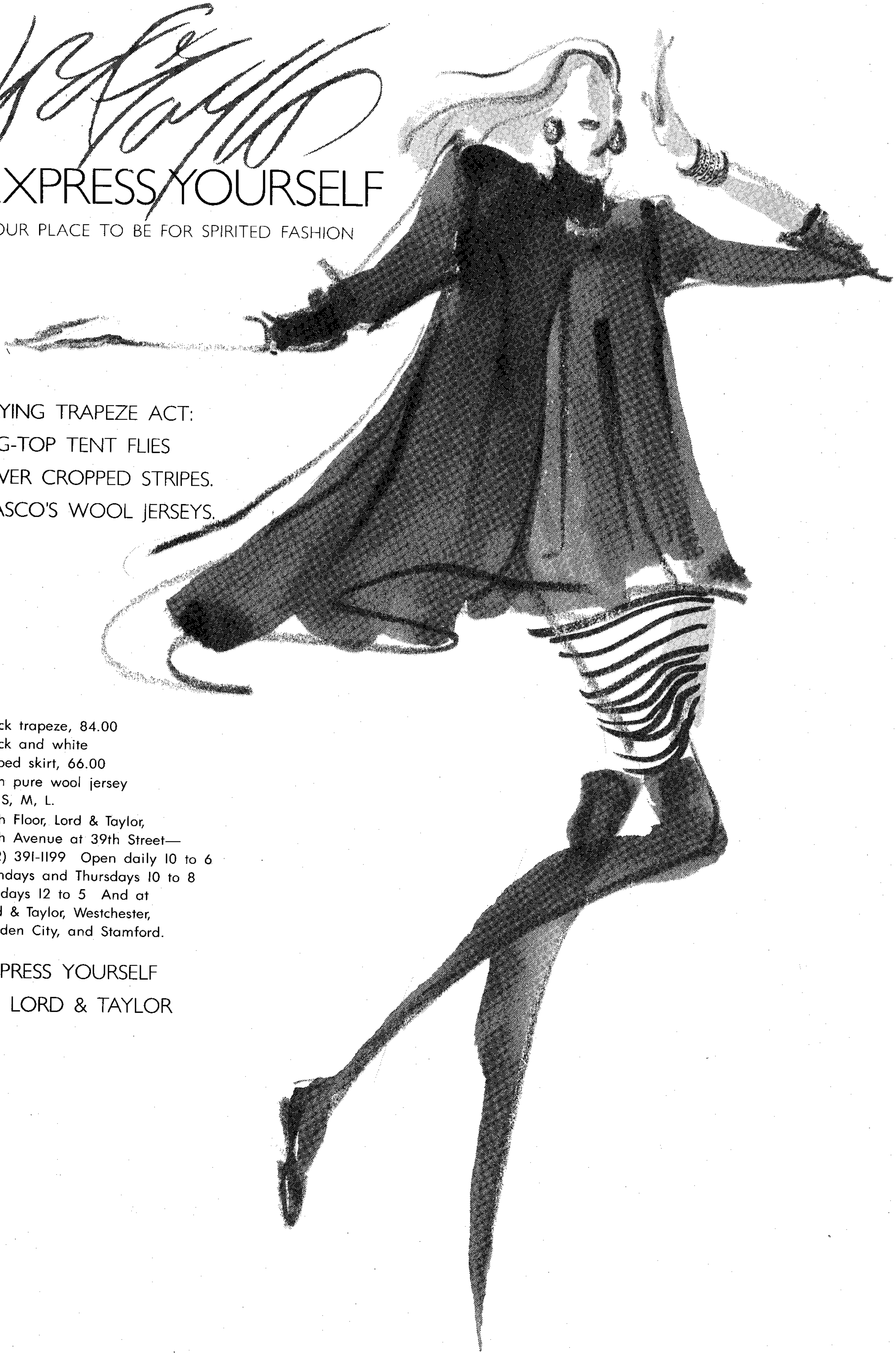

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BY AMY VIRSHUP

The Next Wave Festival is a three-month, twelve-event extravaganza, with a budget of $4.6 million and a worldwide reputation. In just five years, it has turned the Brooklyn Academy of Music into America's pre-eminent showcase for the contemporary performing arts. A combination of avant-garde art, current fashion, high finance, and Madison Avenue glitz, the Next Wave requires months of planning and hundreds of hours of hard work—it can seem closer to a religious crusade than to a series of performing-arts events. "This," says one BAM staffer, "is the wildest outfit I've ever worked for."

## 48 Where Have You Gone, Woody Allen?

BY DAVID BLUM

A funny thing happened at Elaine's the other night—Woody Allen didn't show up. In fact, that's been happening a lot, because the refuge of the well known has a case of celebrity withdrawal. The famous are going elsewhere—to Columbus and Orso on the West Side, Primola and Elio's on the East. But Elaine's won't close: "Elaine is like the Johnny Carson of restaurant owners," says a regular. "They keep trying to knock her off, but she's still the best."

## 54 Winter Travel

BY ROCHELLE REED

Winter in New York is cold and gray, so why not escape? You can loll on the beach off Florida's Gulf Coast, ski moguls in the mountains of New Mexico, or take the desert sun in the California Baja. Here, ten winter retreats.

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BY BARBARA COSTIKYAN

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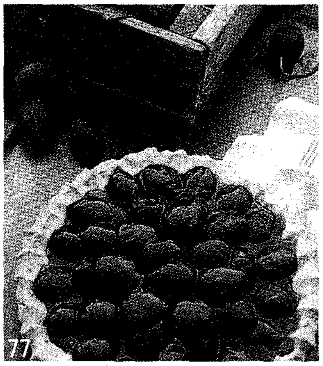

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Cover: Photograph by Theo Westenberger/Sygma.
*Participants in the Next Wave Festival at BAM, left to right: composer Elliott Sharp; King Kong, from Maguy Marin's* Eden; *Norma Kimball of the Armitage Ballet; Erin Thompson of Nina Wiener Dancers; composer Peter Zummo.*

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**"Never trust a man who lavishes expensive gifts upon you," my Mother always said. "Unless you really like him."**

She told me a lot of things about men, my Mother. And she was almost always right.

But this man was no typical man. This was a man in a million. A man who seemed very fond of me.

It had started only six weeks ago when I was stuck in row 12 on one of those seemingly endless flights that stop in Guam on their way to Tokyo.

In seat 12F, alongside of me, was an elbow that seemed intent on straying across the armrest the entire flight. It was his elbow.

By the time they served lunch I was halfway to falling in love.

Over the next two weeks I saw him just about every day. So when he asked me to join him for a trip out of town, it wasn't really a surprise.

After a long and leisurely lunch at a remote Country Inn, my man took me for a walk into the garden.

"This is for you, and for our days to come," he whispered in my ear as he handed me a package about half the size of a shoe box.

I undid the wrapping paper and revealed a beautiful calfskin jewelry box. With bated breath I lifted the lid.

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This was a watch for a lifetime.

Admiring the way the raised gold numerals seemed to shimmer in the reflected sparkle of the diamonds, I suddenly recalled my Mother's advice.

"There must be strings attached to a gift as beautiful as this?" I asked my man, perhaps a little hopefully.

He let go of me and knelt down on one knee, "I was rather hoping it would help get you to the church on time."

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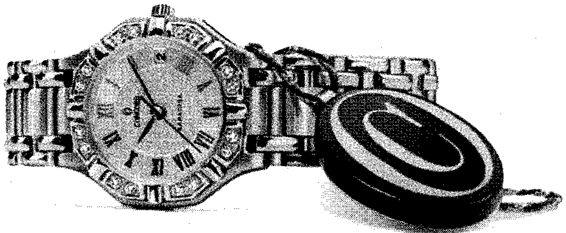

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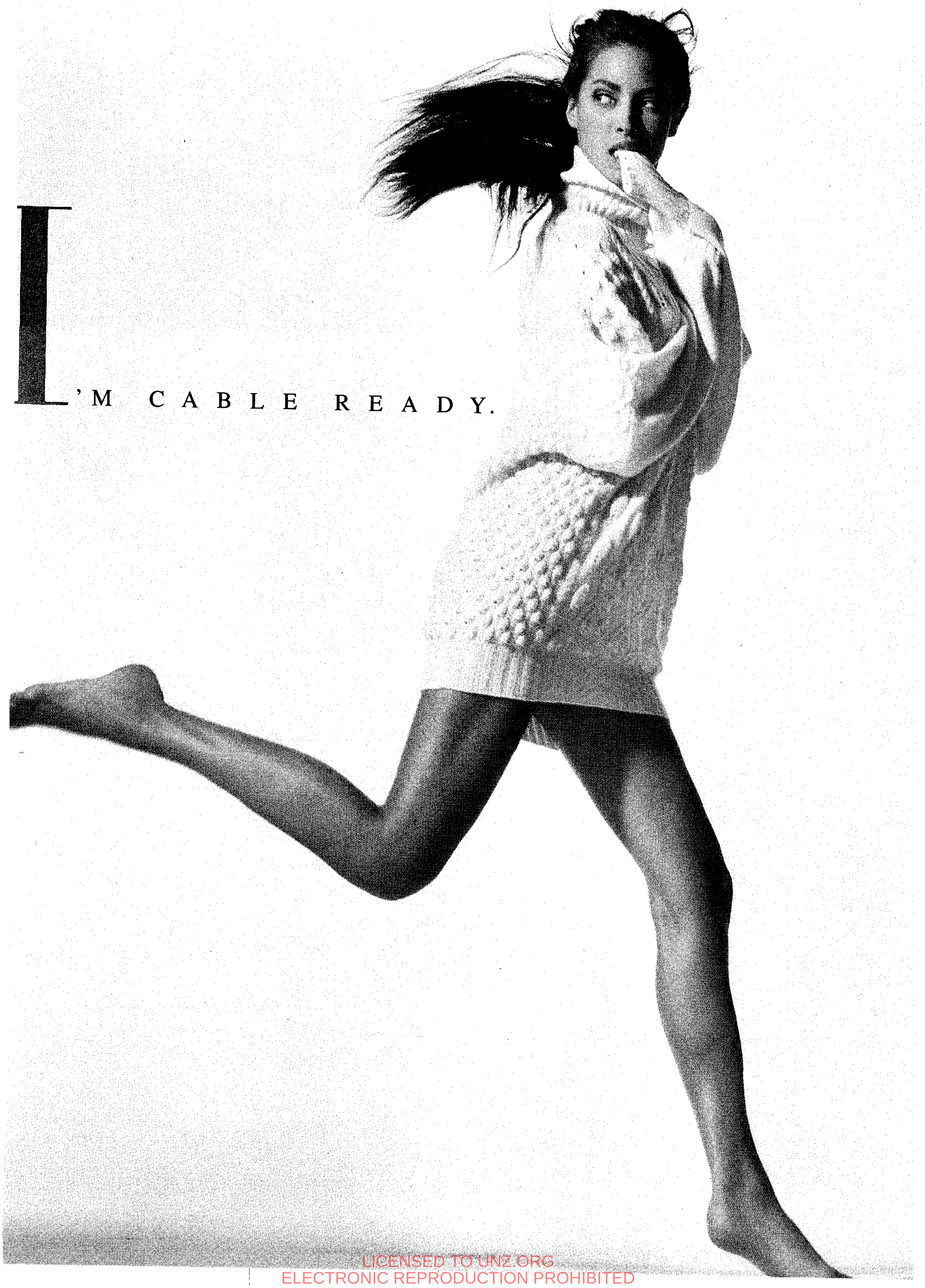

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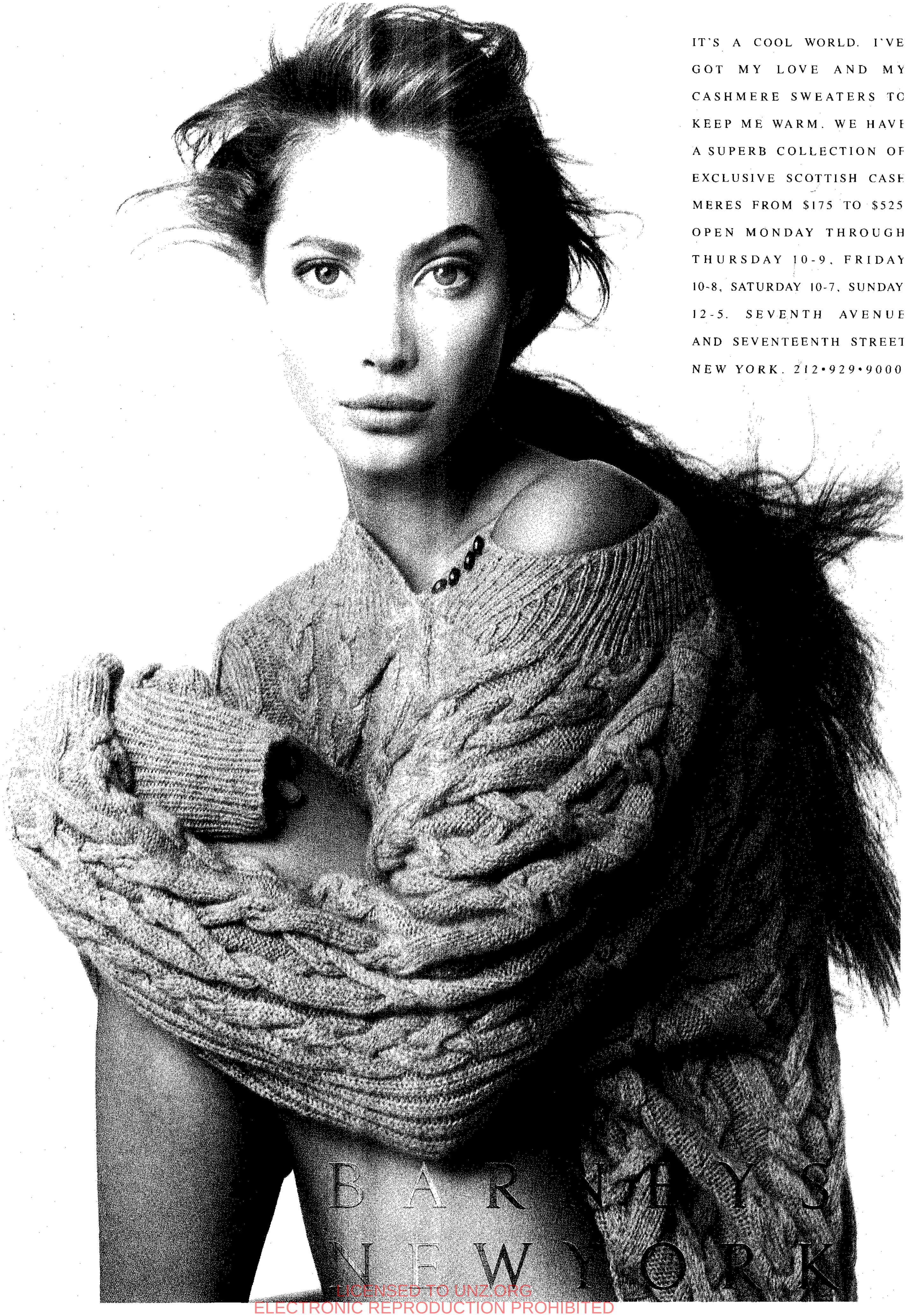

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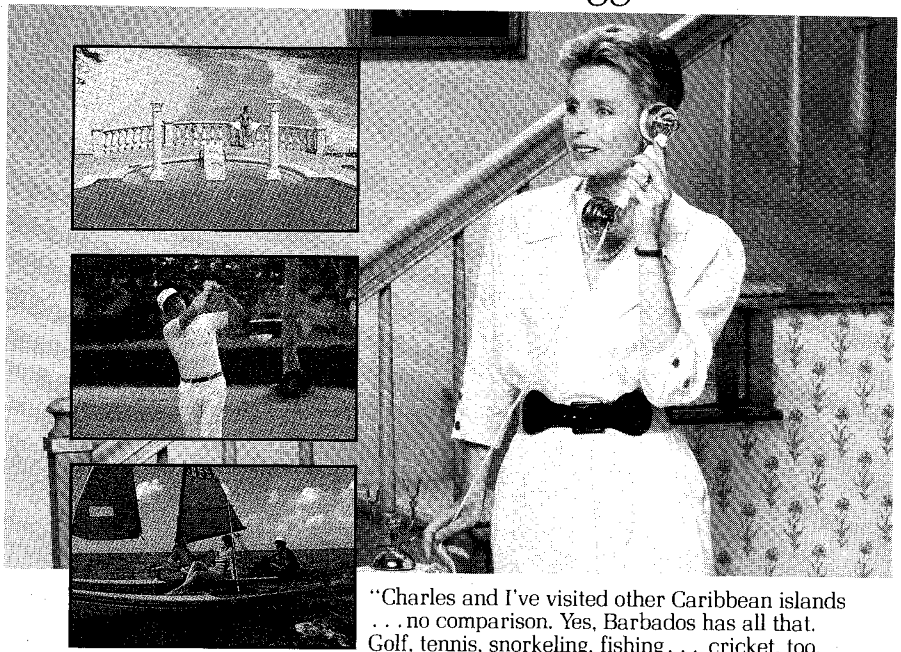

"Charles and I've visited other Caribbean islands . . . no comparison. Yes, Barbados has all that. Golf, tennis, snorkeling, fishing . . . cricket, too. And weather that I can only describe as heavenly. But the people—they made it so special for us . . . friendly, warm . . . yes, the word *is* 'gracious.' All four of us in Barbados? A return trip could be better yet . . . and that's no exaggeration!"

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# LETTERS

## First-Name Basis

AROUND HERE, "MANDY" IS A HOUSEhold word ["The Song of Mandy Patinkin," by David Blum, September 14], along with "Fred," "Cary," "Gene," "Gwen," "Bernadette," "Katharine," "Hume," and "Jessica." For these, and perhaps a few others, no further identification is needed.

Thank you for telling us about one of the most talented performers on Broadway—or anywhere else.

*Sam Meals*
Dallas, Tex.

## Shopping Spree

"WHAT THINGS COST" [SEPTEMBER 7] didn't include: one scoop of ice cream at Frusen Glädjé (349 Sixth Avenue, near 4th Street), $1.40; cup of espresso in most Greenwich Village coffee shops, $1.25; half-pint of fresh raspberries and two lemons at Balducci's (424 Sixth Avenue, at 9th Street), $2.98 and 79 cents, respectively; one pound of Nova Scotia salmon from Russ & Daughters (179 East Houston Street), $20.

I could go on and on . . .

*Birdie Bloch*
Manhattan

## Roman Rites

*New York* READER MARTIN RIES WRITES that in biblical times a man swore by placing his hand on his genitals, and that Muslims swear "by the phallus of Allah" ["Letters: Biblical Lore," August 17].

I would like to add that the Latin word *testis* means both "testicle" and "witness." Thus, the ancient Romans also had a similar custom.

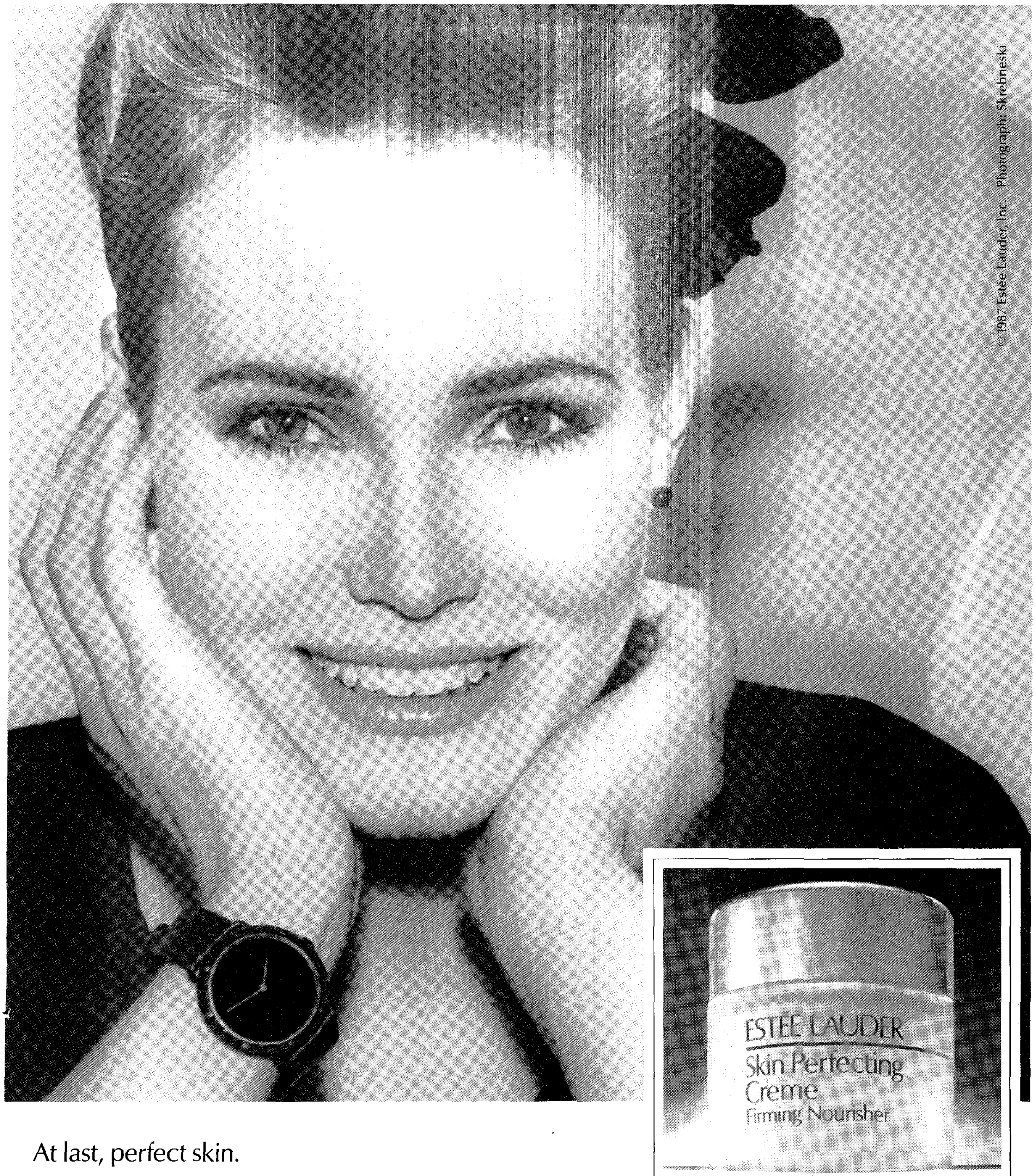
*David L. Gold*
University of Haifa
Haifa, Israel

## Making It

RECENTLY, SOME OF YOUR READERS COMplained that *New York* gave too much attention to a couple of former street kids who had finally made it as musicians ["Street Inspirations," by Dinah Prince, August 17]. What is wrong with writing about people who succeed?

The question is not whether these girls have talent; there are many people with talent who do not make it in show business. But they had the courage to strive for a goal. People, especially young

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*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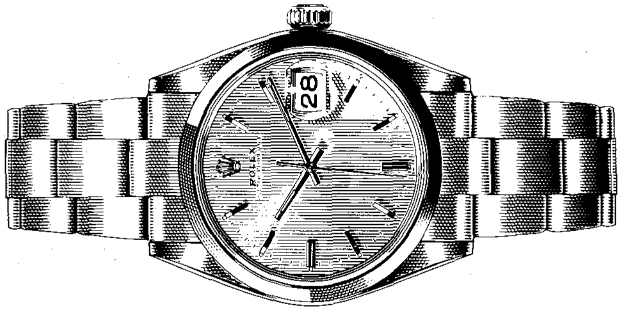

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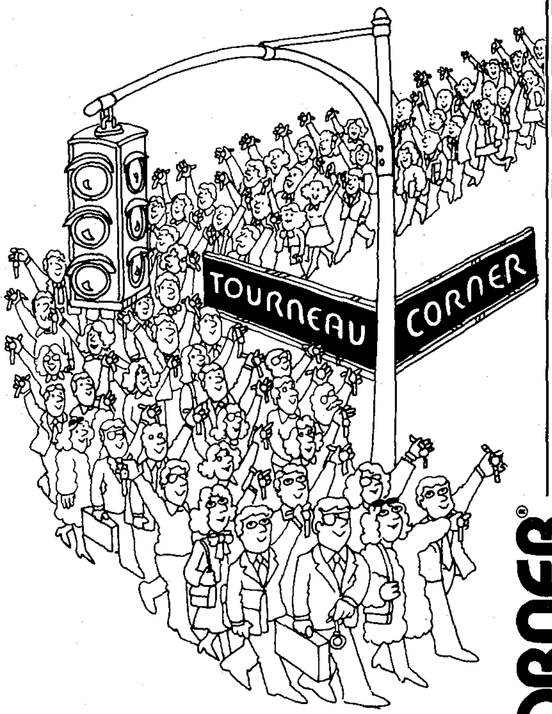

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people, must realize how important it is to have hope and determination, and should be inspired by those who have made it.

*Susan Friedman*
New Rochelle, N.Y.

### Modern Art

IN "WHAT'S MODERN NOW" [BY MARILYN Bethany, September 28], two works of art from the Gracie Mansion Gallery were not credited: *Judgment of the Rose,* a painting by Stephen Lack, and *Red Odalisque After Matisse,* a sculpture by Claudia DeMonte.

*Michael McDonough*
Manhattan

### Picture-Perfect?

YEARS AGO, AN ADVERTISEMENT FOR Qantas Airways featured a male kangaroo. Before it would accept the ad, *The New Yorker* had the poor animal gelded. Bill Blair, who was then head of ad sales for *Harper's* and *The Atlantic,* wrote a nifty poem about the issue. Now your great magazine takes it one step further by gelding the perfect human male ["Perfect People?" by Amy Virshup, July 27].

God, isn't it great to be imperfect?

*Gerald G. Hotchkiss*
Publisher, *50 Plus*
Manhattan

### Table Talk

THE TABLE ACCOMPANYING "PLAYING Politics on Wall Street" ["The Bottom Line," by John Crudele, August 10] illustrates a common misconception about percent-change statistics. When attempting to compare percent change in the Dow Jones industry average during Republican and Democratic administrations, the percent-change figures for different eras were simply added together. This is like adding apples and oranges (or, in this case, asses and elephants); the numbers must be compounded. The correct statistics, based on the figures in your table, are: Republicans, 670 percent cumulative increase; Democrats, 726 percent cumulative increase.

*Robert High*
Greenwich Capital Markets
Greenwich, Conn.

### Spreading Good Cheer

A FEW WEEKS AGO, ONE OF MY DEAREST friends died. That night, on the bus coming home, I felt I really needed something to cheer me up. In my mailbox was a copy of *New York.* I trudged upstairs and started to read; my spirits lifted. Thank you for the good news that there is so much in life for everyone—especially in New York.

*Joan Askew*
Manhattan

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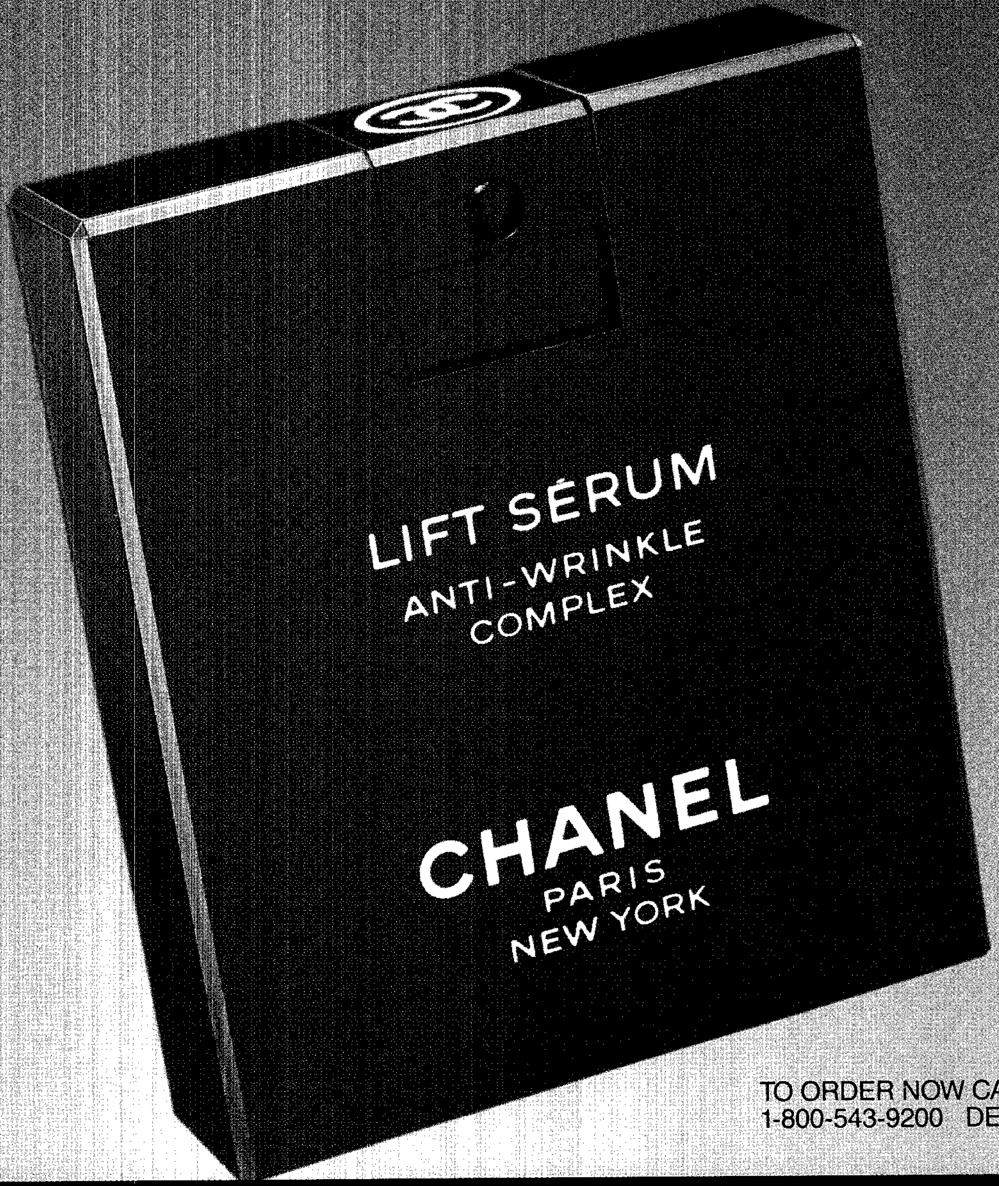

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Calvin Klein Footwear

NEW YORK

# INTELLIGENCER

BY JEANIE KASINDORF

## CONSERVATIVE'S NEW DEAL...*MS.* AUSTRALIAN...MCNEWS...CUOMO'S THE QUESTIONER

### BUCKLEY'S *REVIEW* TO CHANGE HANDS

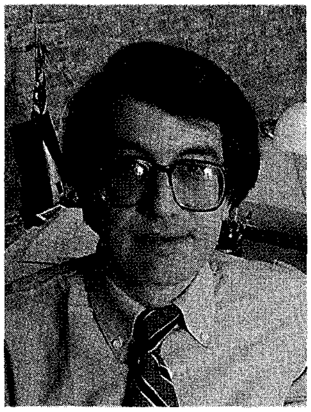
Wick Allison, the publisher and editor-in-chief of *Art & Antiques*, has reached an agreement with William Buckley to become the publisher of *National Review* on January 1, 1989. He will replace William Rusher, who is retiring after more than 30 years with the magazine.

Buckley, who is sole owner of the conservative journal, says that if the arrangement works out, he may eventually transfer ownership of the magazine to Allison.

The Texas-born Allison, 39, was president of the Young Republicans at the University of Texas at Austin and worked briefly in the Nixon administration after college. He joined *National Review*'s board of directors in 1985.

"Buckley and Allison want to ensure that the magazine is run in the same spirit Buckley has run it," says a source familiar with the deal. "Bill's been the sole owner for a good reason. Journals of opinion often run into ideological conflicts between multiple owners and end up with groups splitting off and the magazine dissolving. This way, with a sole owner, there is always one person to settle the arguments."

Allison and Rusher confirmed the report. Buckley said, "It is correct to say I want the publication to be owned by one individual. I will decide over a period of time whether to turn the stock over to him."



**WICK ALLISON**

### NOW, THE *USA TODAY* JETCAPADE

Gannett chairman Al Neuharth has figured out how to top his widely publicized *USA Today* BusCapade. He is planning an airborne tour of 30 countries, which the company has dubbed JetCapade.

For the past year, the *USA Today* founder traveled around the country on a promotion tour for the five-year-old newspaper, writing columns from every state. Early next year, Neuharth plans to start a worldwide tour to promote *USA Today's* international edition. He will visit the 30 countries over seven months.

Neuharth, who will be accompanied by a select team of *USA Today* reporters, will also write weekly columns from the foreign capitals. They will appear in *USA Today* as well as in Gannett-owned newspapers and will be broadcast on Gannett-owned television stations.

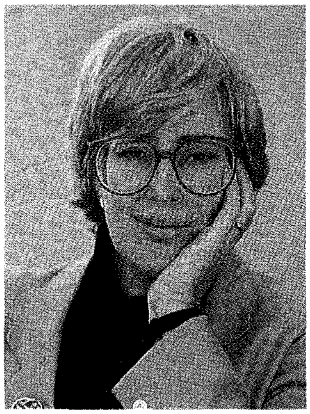
### A NEW *MS.* FROM DOWN UNDER

Expect some dramatic changes in *Ms.* magazine when Australian journalist Anne Summers takes over as editor-in-chief. Summers, a former political correspondent for the Australian *Financial Review*, wrote *Damned Whores and God's Police*, a book that is called the Bible of Australian feminism. She will assume the post once the sale, to the Australian conglomerate John Fairfax, Ltd., is completed.

Summers says that she plans to hire a Washington correspondent for the magazine, run in-depth coverage of the 1988 presidential campaign, and start a special section for breaking news. She also will change the magazine's size to "be the same size as *Elle*."

"It's not going to be just stories about child care and affirmative action," says Summers. "We're going to emphasize reporting, politics, and fast-breaking news. It's going to be a more interesting look and a better read." How does *Ms.* founder Gloria Steinem feel about the changes? "We are very excited about it. She is going to do the things we would have done if we had the money."

CONTRIBUTING EDITOR: PEG TYRE



***MS.'*S ANNE SUMMERS**

### CUOMO TAPPED FOR IOWA DEBATE

Governor Cuomo has been invited to put questions to the Republican presidential candidates at an upcoming Iowa debate—if the governor is still not a candidate.

Since 1980, the Des Moines *Register* has sponsored two major debates prior to the Iowa caucuses—one for the Democratic candidates and one for the Republicans. This time, the paper has given the governor just the opportunity his supporters have hoped for: a chance to engage in presidential debate without declaring for president.

Sources close to the governor say they expect him to accept the invitation.

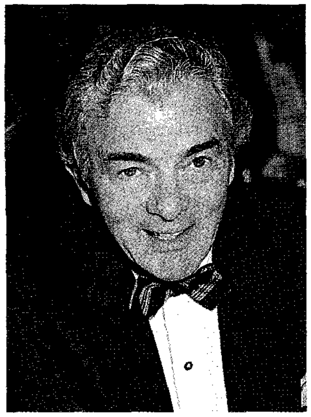
### CHANNEL 4 REPORTER EYES *20/20* MOVE

The talk around the Channel 4 newsroom is that John Miller, the station's organized-crime reporter, is ne-

**VANDERBILT HOUSE**

Photographs: top, Steve McCurry/Magnum; center, Erica Lansner/Photoreporters; bottom, Andrew Southern.

## *20/20* VISION?...LOCAL-NEWS NEWS...TOQUE TALK...HOUSE DEBATE



**AL NEUHARTH**

**JOHN MILLER**

gotiating with ABC to become a reporter for *20/20*. Miller, who also covers federal and state courts and most of the station's major crime stories, came to Channel 4 in January 1985 from Channel 5.

The 29-year-old Miller started his television career as an assignment-desk assistant at Channel 5 when he was 15 years old, taking a bus from school to the station and working on the desk until 11 P.M.

If Miller goes to *20/20*, he would be the fourth Channel 4 reporter who has left the station recently. The others are Alice Look, Anna Bond, and Mike Taibbi, who is expected to join Channel 2 as a special investigative reporter.

Miller says, "I love it here and haven't had so much fun since I don't know when, but my contract is up in January, and we're talking to everybody. I wouldn't be able to say specifically whether we're talking to *20/20*."

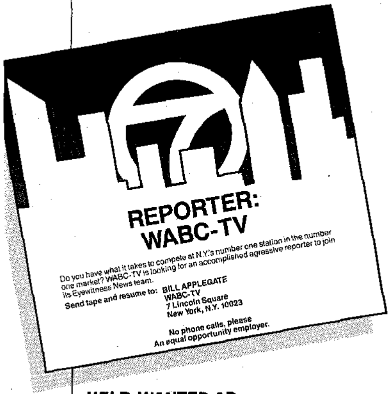
## $60,000 WABC NEWS JOBS GO BEGGING

Cap Cities/ABC's recent belt-tightening is being felt at Channel 7. A WABC source says that the station's news director, Bill Applegate, is having trouble finding reporters who are willing to work at the station for the salary he's offering: about $60,000 a year.

Applegate is so hard-pressed to fill four reporters' slots that he took out a large help-wanted ad in *Broadcasting* magazine, opposite ads for a radio announcer's job in Farmington Hills, Michigan, and a station-operations manager's post in Tulsa, Oklahoma.

"Everybody in local TV news here was laughing about the ad," the source says. "New York stations shouldn't have to take ads in trade magazines to find talent. The problem is that he wants someone with experience, and he's not going to get people like that to move their families to New York for $60,000. If he would come up to $80,000, he could probably get them."

Channel 7 spokeswoman Anna Carbonell says, "We don't discuss salaries. As to the story that we can't find reporters, I don't know that to be the case."



REPORTER:
WABC-TV

Do you have what it takes to compete at N.Y.'s number one station in the number one market? WABC-TV is looking for an accomplished agressive reporter to join its Eyewitness News team.

Send tape and resume to: BILL APPLEGATE
WABC-TV
7 Lincoln Square
New York, N.Y. 10023

No phone calls, please
An equal opportunity employer.

**HELP-WANTED AD**

## HOMELESS IN THE SUBURBS

Andrew Cuomo is about to announce that HELP I, the nonprofit corporation that builds housing for the homeless, wants to put its second project in the suburbs.

The governor's son is president of HELP I, which uses government funds to build housing that can serve as alternatives to welfare hotels. At the end of this year, homeless families will start moving into Cuomo's first project, in the East New York section of Brooklyn. After the second project is launched, Cuomo is expected to build his next development upstate.

## RESTAURANT NOTES FROM ALL OVER

One of the owners of the Laundry, the East Hampton celebrity hangout, has been hired to redo Silverbird, the Native American restaurant on the Upper West Side. Billy Bonbreast, who owns the Laundry with ICM agent Sam Cohn and others, says, "We'll change the menu to include food that is a little more popular than buffalo steak. We are going to make it slicker and more professional, more Columbus Avenue."...

Ron Rosa, who owns Campagnola and Ecco, is negotiating to buy the former El Internacional, the restaurant that helped popularize tapas in New York. If the deal goes through, Rosa plans to turn the Spanish restaurant into a steak house. "It was originally the site of the famous Teddy's steak house," he says. "I'd like to do an updated version."...

Texarkana—the home of charred raw beef, barbecued pork, and honey butter—is tipping its hat to the health-food crowd. Owners Abe and Aléne de la Houssaye are going to offer a health-food menu, along with their regular Southwest menu. The alternative menu will feature nouvelle American dishes that are low in sodium, cholesterol, and calories.

## VANDERBILTS MINDING THEIR MANOR

Preservationists are asking the Landmarks Preservation Commission to try to save an 1830s house on Staten Island that was built by a member of the Vanderbilt shipping family. The Greek Revival–style home was constructed for John King Vanderbilt, a cousin of "Commodore" Vanderbilt. In 1899, it was sold to Joseph Mortimer Vanderbilt, the father of the famous arbiter of manners, Amy Vanderbilt. The house's current owner wants to develop the site.

"The Vanderbilts were vital to Staten Island and our nation," says Pollyanne Durkin, the first vice-chairwoman of the local community board. "Their legacy must be preserved." But Michael Sillerman, the owner's lawyer, says, "We were about to demolish the house when the Landmarks Commission got involved. We think it is both illegal and unfair for Landmarks to interfere at this point."

Photographs: top, Anthony Savignano/Ron Galella; center, Donal Holway.

# Did anyone dare tell Antonio Stradivari he could speed up production, if he stopped fiddling around?

No one can turn up the speed of
a master craftsman's hands.
Or shorten the time needed to make a great Scotch.
That is why it takes twelve long years to create
Johnnie Walker Black Label.
It has every right to be expensive.

**Johnnie Walker®**
**Black Label Scotch**
YEARS 12 OLD

12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY DISTILLERS SOMERSET, N.Y., N.Y. ©1985.

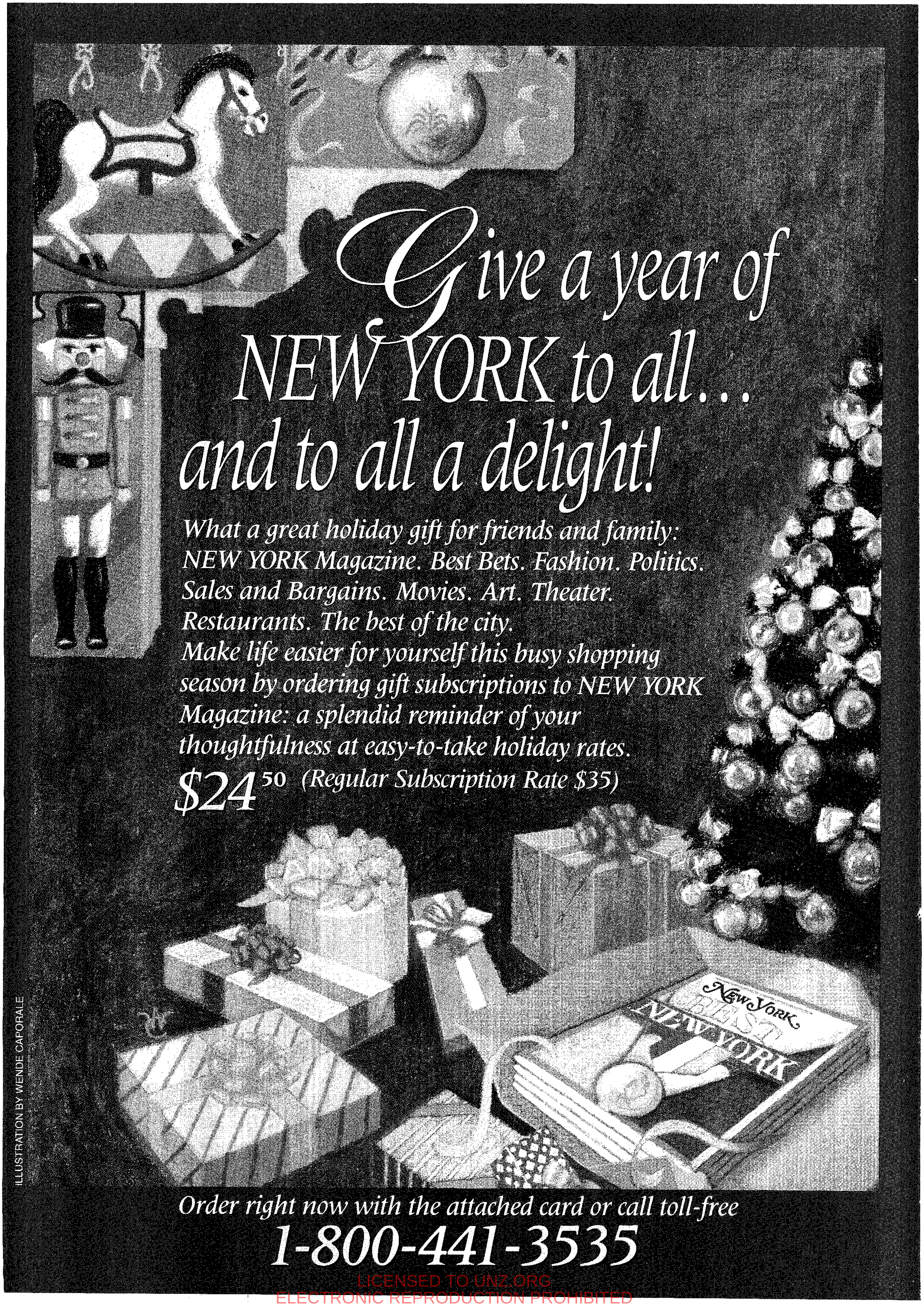


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ILLUSTRATION BY WENDE CAPORALE

# On Madison Avenue/Bernice Kanner

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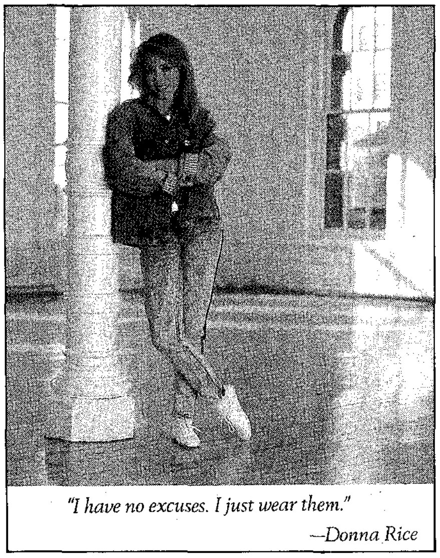
## K&B'S BRAVE NEW WORDS

THE AGENCY IS BARELY THREE MONTHS old. The principals are 26 and 30; their biggest client bills just shy of $1.5 million. But Kirshenbaum & Bond is producing some of the catchiest advertising around.

K&B splashed onto the advertising scene with its fancy footwork for shoe designer Kenneth Cole even before creative director Richard Kirshenbaum and president Jonathan Bond formed their own agency. Their first ad was a free-lance job done when both were at other agencies. It was just a quote on a white page that read, "Imelda Marcos bought 2,700 pairs of shoes. She could've at least had the courtesy to buy a pair of ours—Kenneth Cole." A second ad in the same vein used a visual: a sandaled foot of the Statue of Liberty peeking out from her draped robes. "We salute a great American woman. Despite her taste in footwear," said the designer. A third listed about 100 names under the headline SOME OF THE PEOPLE NOT INVITED TO THE OPENING OF OUR NEW STORE. Claus von Bulow, the Mayflower Madam, and Your Anchor Banker were among the excluded.


"I have no excuses. I just wear them."
—Donna Rice

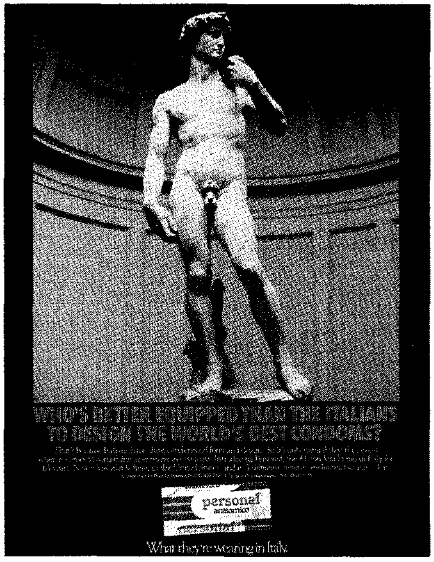
**SHOCK VALUE:** *Donna Rice for No Excuses.*

But Kenneth Cole isn't the duo's only visible work. K&B persuaded Donna Rice to cash in on her relationship with Gary Hart as spokesnymph for New Retail Concepts' No Excuses sportswear. "I have No Excuses. I just wear them," Rice teases in print and on TV as the camera pans her denim-clad figure. In another ad, she jokes, "I've got a lot to say. But fifteen seconds? Not enough time!"

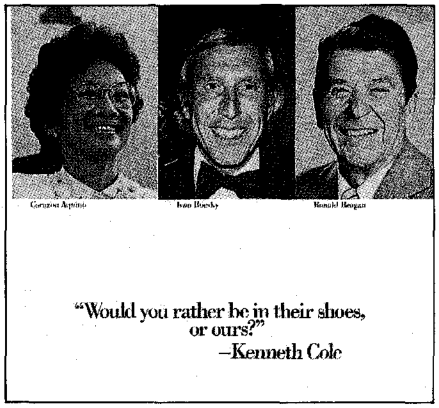
An ad for Positano restaurant pictures the pope as the only one who can get in without reservations, while a wordier execution notes, "Finally. An authentic Italian Restaurant that doesn't have: Red vinyl booths. An embossed picture of the Last Supper. Waiters who wear pinkie rings. A signed photo of Frankie in the window. Anything parmigiana."

"They are light-years beyond yuppie with advertising that's fun and a little sacrilegious," says Phil Suarez, executive vice-president of Giraldi Suarez Productions and co-owner of Positano. "They're young and fresh but with a level of sophistication that's another ball game. They'll need a $5-million-or-so account to make the breakthrough from a boutique to a full-service agency, but there's no question they're doing the best headline advertising since the greats of the 1960s. They'll be the next advertising giants!"

"They" are Jonathan Bond, a cherubic-looking 30-year-old psychology graduate of Washington University who earned an M.B.A. in advertising from Baruch night school, and shaggy-haired 26-year-old Richard Kirshenbaum, who parlayed his advertising degree from Syracuse's Newhouse School of Communications into an unsalaried trainee slot at Korey, Kay & Partners after he sent Lois Korey a six-page comic monologue on what it was like to be unemployed. Ultimately, Kirshenbaum was hired, but at such a low salary he had to room with his sister.


WHO'S BETTER EQUIPPED THAN THE ITALIANS TO DESIGN THE WORLD'S BEST CONDOMS?
personal
anatomico
What they're wearing in Italy.

**ARTISTIC INSPIRATION:** *Personal condoms.*



**CELEBRITY TIE-INS:** *Kenneth Cole shoes.*

Kirshenbaum left Korey, Kay a year later for David Deutsch Associates, at triple the pay. During that two-year stint, Kirshenbaum learned "to think visually, aesthetically," from art director Rocco Campanelli. In late 1986, he left for J. Walter Thompson, where every campaign he created was rejected for being "too New York and too hostile." He was faring better with the Bond-Cole connection.

Bond had met Cole and urged Kirshenbaum to follow up. Kirshenbaum badgered the designer with daily calls from "the mystery man" until Cole, admiring Kirshenbaum's chutzpa, saw him even though he was skeptical of advertising and advertising types. The next day, Kirshenbaum returned with the Imelda Marcos ad. Cole booked it for the following day.

Bond landed his first real job at Jordan, Case & McGrath after he discovered that out-of-towners who claimed to be in town only briefly were invited for interviews while locals were not. Off went the address from his résumé; in went Bond to dozens of interviews. He spent a year at Korey, Kay and then, with marketing consultant Mark Grossich, formed the Grossich & Bond agency, where Kirshenbaum free-lanced. Their accounts included Guardian Life Insurance, Twinings teas, and Nathan's hot dogs, but it was a frustrating experience. "Without a breakthrough creative product, we had to claw our way, struggling to differentiate ourselves among 2,000 agencies in New York. We did ten pitches for every account we got. Now we've won *every* account we've pitched," he says. (In truth, K&B has landed ten of thirteen accounts wooed; the others haven't made up their minds.)

Bond and Kirshenbaum talked about

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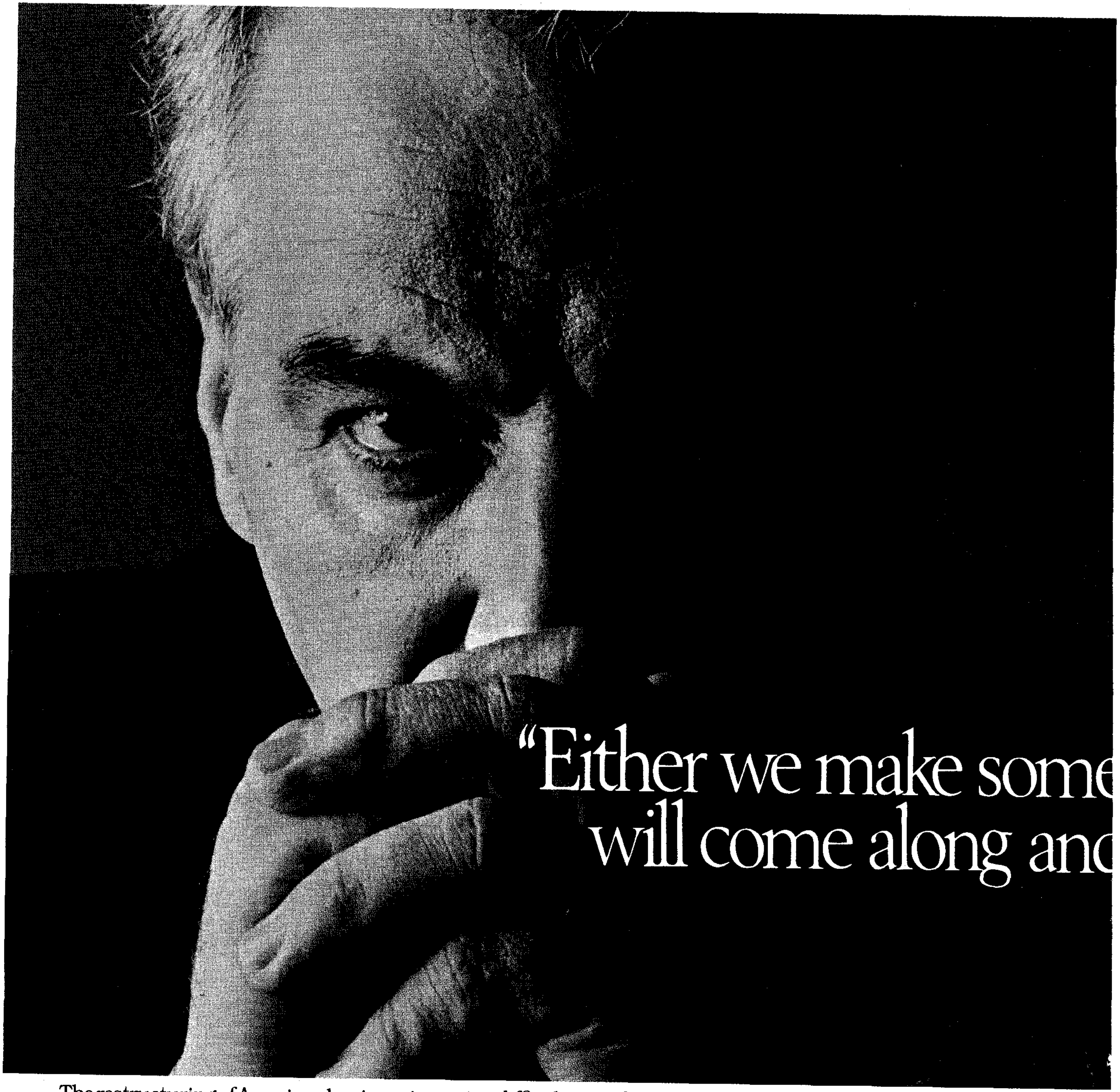

"Either we make some
will come along and

The restructuring of American business is proving difficult for some business managers to swallow. But as recent issues of Fortune make clear, the lean and hungry look of corporate raiders and the pressures of global competition leave

hanges around here or somebody
hove changes down our throat."

few alternatives. Issue after issue, Fortune delivers a unique brand of journalism that people talk about and remember.

Which is why Fortune has experienced the strongest circulation growth in its field. And why advertisers get results here.

**FORTUNE**

It's the bottom line.

starting their own agency but were frightened of "dipping into our bar mitzvah savings," says Bond, who accepted a job as vice-president of account services at Sacks & Rosen, a "good, conservative, traditional agency." Overtures from other companies eager for the same impact that K&B had had with Kenneth Cole—as well as a supervisor's admiration for the ads—encouraged them to strike out on their own.

During their first month in business, they landed the Oxford Health Plans, *Millionaire* magazine, DeLaurentiis Entertainment Group, the $16-a-tin Maui Potato Chip Company, Charivari, Positano, and the Dorset Hotel. Later came Personal condoms, No Excuses, a creative assignment for Paragon Cable Television, and a "trial" account for knitwear designer Steve Fabrikant.

"We have a definite vision," says Kirshenbaum, who admits that he and Bond celebrate a deal with the old Zeta Beta Tau fraternity handshake. "A lot of people out there are bored. What worked ten years ago doesn't work today. We try to bring some vitality and youth to the advertising forum and not play it safe. We don't want to re-create the sixties and don't think of ourselves as a modern Doyle Dane Bernbach or modern anything. We're a unique entity, but an expression of our time. David Ogilvy's book of rules is a bible, but it's outdated. There has to be a new voice, and it's ours," he says.

"Our strategy for our clients—and ourselves—is get attention, attention, and more attention. We push the client just beyond the comfort level. Kenneth [Cole] is terrified every time an ad runs—a client should lose a little sleep the night before it appears," says Bond.

Cole must have been especially restless during the Iran-*contra* hearings when K&B proposed showing Oliver North on a dozen TV screens with the headline ISN'T IT TIME AMERICA FOCUSED LESS ON ARMS, AND MORE ON FEET over the designer's name. Another cause of anxiety: a condom with the quote "Our shoes aren't the only things we encourage you to wear." And a third, which prompted a rebuke from the White House, pictured the president along with Corazon Aquino and Ivan Boesky and asked, "Would you rather be in their shoes or ours?" (Tradition bans the use of the president or his likeness in advertising.) "No one really cares about your ad," says Bond. "The best you can hope for is to be noticed."

The fact that K&B's work is noticed persuaded Jay Silverstein, the 28-year-old vice-president of marketing at Oxford Health, to give the agency his HMO account. "At American Express, I learned the importance of the multiple effect of advertising—that newsworthiness expands your budget. K&B has demonstrated with its work for Kenneth Cole and No Excuses an amazing ability to generate news," says Silverstein. For Oxford, K&B created a *Wheel of Fortune* scenario to show the hapless way most health plans choose doctors.

K&B has also demonstrated political finesse as well as flexibility coupled with dogged determination. "With Richard, you can reject his ideas twenty times and he'll come back for a twenty-first try," says Cole. His brother, Neil Cole, president of No Excuses, adds that K&B submitted a dozen different storyboard concepts and 100 possible celebrity names before "together we hit on this phenomenon."

Paul Underhill, consultant to the Dorset Hotel, notes that the young admen "have dealt well with various levels of clients." One K&B ad for the Dorset uses the Andy Warhol silkscreen of Marilyn Monroe with the headline MEET THE GIRL NEXT DOOR, referring, of course, to the Museum of Modern Art. Another shows a Tiffany box under the headline PICK UP A LITTLE SOMETHING AT THE CORNER STORE. Underhill applauds the way K&B "immediately picked up on the concept of a quiet hotel in the center of everything. They listened to their customer and adjusted their work and have done everything with a smile. Initially, I was concerned about their youth, but now I know that they have mature heads on young bodies."

For trendish retailer Charivari, K&B used startling and funny black-and-white photographs of people in clothes from the store juxtaposed with witty headlines. PROTECTING NEW YORK'S WILDLIFE, says one headline showing the backs of a hip young couple. NEW YORK'S FLOURISHING UNDERGROUND, says another shot in the subway. "What is expected of New York is the unexpected" is the tag line in all the ads.

What appealed to Charivari president Jon Weiser was K&B's hunger for new business. "So many agencies in the past had an attitude that they were doing me a favor"—Charivari's advertising budget is a modest $300,000—"but K&B even did free speculative work," says Weiser, who liked all three of K&B's proposals, including an audacious one in which two overweight middle-aged men peer into a Charivari window and mutter, "I must be getting old. I just don't get it."

That wasn't the only time the agency caused a client to gulp. A proposed ad for Personal, the best-selling condom in Italy, pictured Michelangelo's David with the headline WHO'S BETTER EQUIPPED THAN THE ITALIANS TO DESIGN THE WORLD'S BEST CONDOM?

But then, generating controversy—and talk—is the goal. "People are so afraid, so concerned about their product," says Bond. "We urge our clients not to be. We run ads, and things happen!" ■

ne into a trap? Cassandra looked tiny and adorable
wearing my John Weitz sweater, but I knew she was vicious!
dangerous. She walked across to me and picked up the

## The Bottom Line/John Crudele

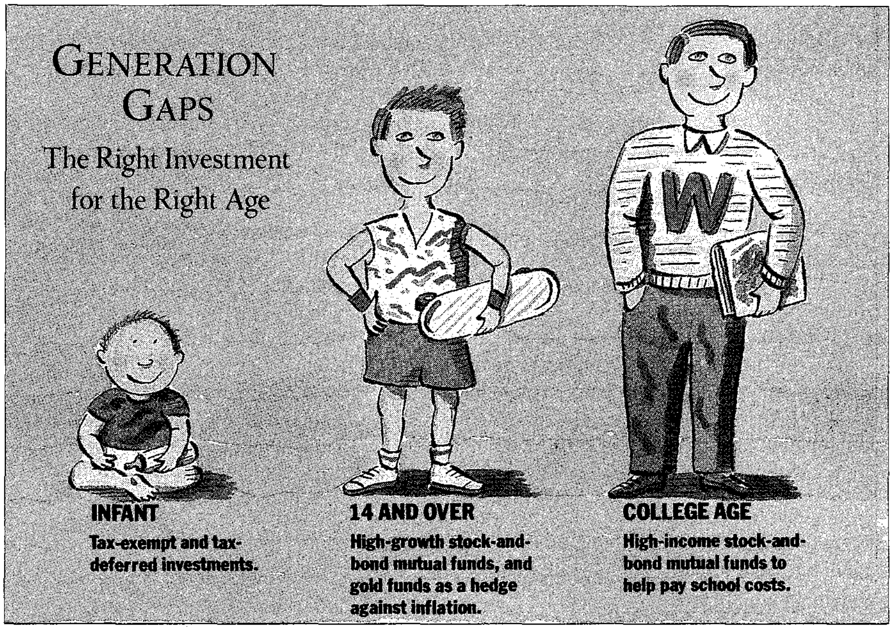
# THE YOUNG AND THE BULLISH

### FINANCIAL PLANNING FOR KIDS

IF SOMEONE HAD BOUGHT $1,000 WORTH of IBM stock in 1953, the investment today would be worth around $95,000—not to speak of the thousands in dividend income collected over the years. On the other hand, $1,000 in U.S. savings bonds bought that same year would now be worth exactly $5,791.31.

Why do these numbers intrigue me? Because I ended up with the savings bonds.

Savings bonds, passbook-savings accounts, stocks, and equity mutual funds—those were the main investment vehicles when I was born, in 1953, and indeed through most of the sixties. Today, choices are a lot more complicated, with investors forced to pick among CDs, Treasury bills, money-market funds, mutual-fund families, gold bullion, stock options, and on and on. What's more, the cost of raising children has gone way up—average tuition for a student at a private college today, for example, is more than three times what it was in 1971.



GENERATION GAPS

The Right Investment for the Right Age

**INFANT**
Tax-exempt and tax-deferred investments.

**14 AND OVER**
High-growth stock-and-bond mutual funds, and gold funds as a hedge against inflation.

**COLLEGE AGE**
High-income stock-and-bond mutual funds to help pay school costs.

With this in mind (and not wanting my children to complain in 34 years that I had misinvested their money), I recently asked several financial planners around the country what middle-class parents should do for a child born today. The consensus: Defer taxes at least until the child is fourteen, stay in high-growth yet professionally managed mutual funds, and save, save, save. Despite the tantalizing example of IBM, most planners think individual stocks should be avoided unless there is enough money to diversify the portfolio and enough time and knowledge to manage the investment personally. Here's one financial plan, worked out with the advice of the pros:

Richard L. Jaffe, of Success Planners, Inc., in New York, believes the first thing to do after a child is born is to make sure the parents have enough life insurance. He prefers universal life insurance, which not only gives protection in case of death but also grows in value on a tax-sheltered basis. For years, Jaffe says, "people didn't understand universal life. Nowadays, while it does have certain risks, it offers a great deal of flexibility that makes it very attractive."

Universal life offers other advantages. Parents can eventually take out low-interest loans against the policy, and when it comes time to fill out those nasty college-aid forms, the value of the policy does not count as an asset.

Deferring taxes, Jaffe says, is the most important part of financial planning for young children. Under the new tax laws, children under fourteen are taxed at their parents' rate on most investment income. But they are permitted $500 a year in tax-free investment income, and they pay a lower rate on the next $500. Savings accounts and other investments, opened under the Uniform Gift to Minors Act, can be used to generate that first $1,000.

After that, United States savings bonds, despite their modest interest rates (around 6 percent today), can be used to put off paying Uncle Sam, since the tax is due only when the bonds are cashed. Thus, they should generally be held until the child is fourteen or over. And many bond funds aren't subject to taxes at all. Jaffe likes the Franklin New York Tax Free or Putnam New York Tax Exempt funds, both of which have a sales charge.

A variable annuity, an investment instrument sold by insurance companies (which works like a family of mutual funds), can also be used to defer taxes. The money in many annuity products can be shifted around among stocks, bonds, and funds without requiring a withdrawal.

When the child reaches fourteen, the income generated by his or her investments is treated separately from the parents' income by the Internal Revenue Service. "Now we don't need to be concerned about any of the income being taxed at the parents' rate," says James W. Frevert, of the North Palm Beach, Florida, office of Thomson McKinnon Securities.

Frevert at this point would suggest a portfolio mix of 75 percent common stock and 25 percent bonds. "The stocks are there for growth, and the bonds for stability," he says. Of the stock money, Frevert thinks 65 percent should go into a mutual fund, such as Sigma Venture Shares, which invests in quality stocks, and 10 percent in gold-mining shares, like those represented by Van Eck Gold/Resources Fund. The gold shares protect the portfolio against inflation. "I would not buy individual stocks for fourteen-year-olds," says Frevert.

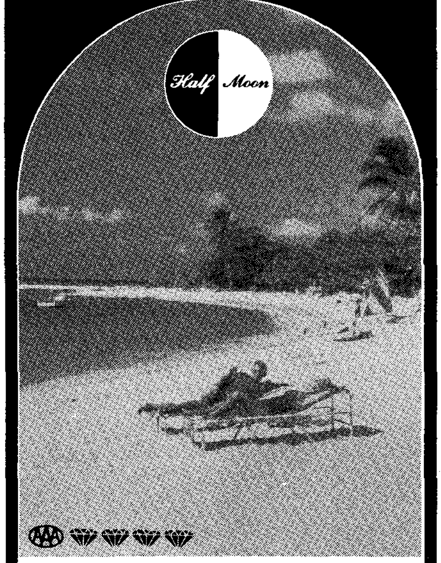
The bond portion of the portfolio should be quality corporate bonds and government-securities mutual funds, Frevert says, with the income from this and other funds reinvested. He likes Sigma Income Shares as a bond investment.

At eighteen, many children will be heading for college, so the child's money should be placed in investments that throw off enough income to pay part of the costs. Still, says Kathy Muldoon, of Carter Financial Management, in Dallas, "You don't want to produce so much taxable income that his bracket is as high as his parents'." If the child is working, Muldoon says, the parents might put a heavier emphasis on tax-free municipal bonds or bond funds. An unemployed child can probably tinker more in taxable investments.

"If the money is in a fund, we'll draw it down monthly to supplement college expenses," Muldoon says. Any stock fund the child has held since he or she was younger can be sold a little at a time,

Illustration by Paul Meisel.

**HALF MOON**
HOTEL, COTTAGES AND VILLAS



The Half Moon Club, one of the Elegant Resorts of Jamaica, has long been the Caribbean's most exclusive complete resort. An unspoiled landmark of high standards and gracious living, Half Moon will never go out of style.

Because only Half Moon gives you everything; a choice of superbly decorated hotel suites, cottages and villas; 400 acres of magnificent grounds; a mile of private white sand beach; a Robert Trent Jones 18 hole golf course; 19 fresh water pools; 13 tennis courts — 4 lit; 4 squash courts; snorkeling, fishing, sailing, scuba diving, wind surfing; sauna, massage and nautilus gym; shopping arcade, nightly entertainment and a choice of two world class restaurants. The enjoyments are endless — see for yourself. And discover why Half Moon has no equal.

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providing the stock market is in good shape. A systematic withdrawal system will allow the remaining balance to grow while college costs are met.

Robert E. Willard, of Willard & Company, in Colorado Springs, Colorado, proposes a more complex way to save for a child's future. Under the right circumstances, he thinks one of the parents should form a business and incorporate it. "I think anyone who has a business can set this up," Willard says. The newly formed company then issues stock for the parents to hold and debentures that will eventually go to the children, says Willard. On the child's third birthday, the corporation could give the child, say, a sizable debenture set up to mature in the child's fourth year of college.

The debenture is designed to throw off under $1,000 in interest, so that only minimal tax is owed. And the interest paid out to the child is tax-deductible to the corporation. (Put the child's interest into a no-load mutual fund, says Willard.) In the child's freshman through junior years of college, the accumulated interest on the debenture will cover some of his costs. The fourth year's tuition can be paid with funds received when the debenture matures.

None of these strategies is likely to generate IBM-type growth. But they almost certainly won't be as pokey as my 1953 saving bonds.

## MORE AIR TURBULENCE

FASTEN YOUR SEAT BELTS—THE AIRLINE industry could be in for another round of mergers and acquisitions. But this time, it won't be big airlines muscling in on other big airlines. Tiny, regional air carriers like Simmons Airlines, Metro Airlines, and Mesaba Aviation, analysts believe, could soon be the targets of biggies like American, Northwest, and United.

"The trend is pretty clear that this is the next level of consolidation," says Paul P. Karos, the airline analyst at L. F. Rothschild & Company.

Under existing arrangements, regional carriers already feed passengers to the big ones. But Karos and others think that the big airlines will soon want to solidify those deals by owning the regionals.

American, which recently bought the Nashville operation of Air Midwest, may be setting the pace. "American is using Nashville as a test ground," says Karos.

If that experiment goes well, analysts believe, American and others will soon be shopping for other regionals, such as Air Wis Services and Atlantic Southeast.

## BEARS AT THE PENSION FUNDS

WHO ARE THE MOST NERVOUS INVESTORS these days? That distinction could go to the managers of corporate pension funds, who have been regularly yanking their profits out of the stock market and going into fixed-rate investments.

During the second quarter of 1987, for instance, corporate-pension-fund managers took $1.65 billion out of the stock market, according to Federal Reserve Board statistics. And in the first quarter, when the market was soaring, they withdrew $15.3 billion.

In fact, the Fed reports that the corporate-pension-fund managers have been retreating from the stock market the last six quarters, and there is no indication that the trend was broken during the recently completed 1987 third quarter.

In contrast, the people who manage pension money for state and local government employees are still enthusiastic about stocks, having put an additional $9 billion into the market in each of the first and second quarters of 1987.

Why the difference? An expert at the Fed says corporate-fund managers still have about 49 percent of their money invested in stocks (compared with 48 percent a year ago), but they are trying to keep that percentage from rising by moving stock profits into other things. One reason may be that some of the managers aren't allowed to go above that percentage. But it's more likely, the experts say, that the managers have done so well recently and their pension funds are in such good shape that they don't want to take chances.

The pension funds of government employees—only 37 percent invested in stocks—may be suffering from neglect. "They are not as actively managed," says a Fed source.

## PROFILING AMERICANS

ONE OF THE MOST INTRIGUING HIGH-tech companies around these days doesn't make computers or any other electronic gadget, and you can't buy its stock—yet.

National Demographics & Lifestyles, a Denver-based concern that collects data on America's likes and dislikes, could end up going public next year or the year after that, but there is an equally likely possibility that someone will acquire the firm before that happens. It has received about six "serious" takeover offers in the past two years, says chairman Jock Bickert.

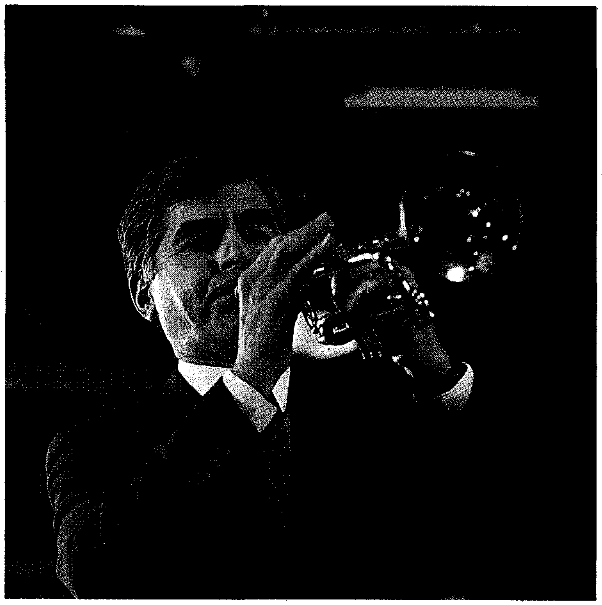
National Demographics, which was founded in 1975, works with 70 companies, such as Eastman Kodak and General Electric, putting survey questionnaires that double as warranty cards into new product packages. So far, National Demographics claims to have surveys on one third of America's 100 million households. It also rents mailing lists to companies that want to target their audience. ■

Paul Stuart

Madison Ave. at 45th Street, New York City

## The National Interest/Joe Klein

# DEBACLE FOR THE DUKE



**DUKAKIS PLAYS THE BLUES:** *An eviscerated campaign.*

### BLUNDERS ON BLUNDERS

THREE QUESTIONS SPRING TO MIND IN the aftermath of last week's Dukakis fiasco, and the first one is, *Why would anyone want to kill a dead man?*

"You can make mistakes so damn easily in that job," said Bob Beckel, who managed Walter Mondale's campaign in 1984. He was talking about John Sasso, the well-regarded Dukakis campaign manager who took the fall for his candidate last week. "It's a lousy job. I got beaten up badly doing it, and that's why I would not want to do it again."

Beckel's problem was the opposite of Sasso's, of course: He ran a Mondale campaign of such surpassing decency that the media and other assorted grandstanders often lamented the lack of grit and toughness. He walked away having been clobbered, but also able to look himself in the mirror. Certainly, he never did anything quite so stupid as what Sasso did to Senator Joe Biden, leaking to the press a tape of him imitating British politician Neil Kinnock.

"That is the truly remarkable thing about this gaffe—the stupidity," says one Democratic strategist. "Campaigns pass information about other campaigns to reporters all the time. But what was the point in putting out a contract on Biden, who wasn't going anywhere anyway?"

There was a lot of talk in the days before the Bork hearings—mostly by people who didn't know much—about Biden using them as a platform from which to launch his campaign. But those who'd been watching the senator from Delaware blabbing and bloviating in candidate forums all summer long knew he wasn't going anywhere. The body might have seemed warm, but he was—in truth—already history. So why do it?

The answer may have something to do with John Sasso, and something to do with the nature of this year's Democratic campaign.

Both Sasso, 40, and the Dukakis campaign's No. 2 man, Paul Tully, 43, come from working-class families. Sasso is the son of a butcher from Paterson, New Jersey; Tully, the proud son of a union organizer from Levittown, New York. "My dad worked for the plumbers' union," he once told me. "Same union as George Meany, so organizing is the family business. When people ask me what do I do in the real world—the world between campaigns—I say to them, 'Campaigns *are* the real world for me. What I do for a living is organize.' "

Sasso and Tully played the game hard, sweaty, and smart. This was in contrast to their candidate—and it was no accident. If there was one thing Dukakis learned when he was beaten for governor in 1978, it was that he had the political-survival instincts of a wounded duck. Sasso came onboard in 1980 as an alter ego, the Duke of Darkness, the tough guy who knew how to play the game and was not going to be pushed around. Which is not to say that Sasso was amoral or immoral; he was just tough. "You've got to understand. Dukakis—well, Sasso—built a real machine in this state," a Massachusetts politician told me. "If you speak ill of the governor, they are not happy. If you do not go along with the program, it is remembered."

Deep in the campaign, as Sasso and Tully were, it was easy to lose perspective. They had proof that Biden was as foolish as he seemed, and in the dark cave of their headquarters, the Bork nomination and the future of the Republic were abstractions. They didn't care that by discrediting Biden, they might help Bork. But if Sasso had been thinking strategically, he would've waited and then—in the unlikely event that Biden emerged as a major figure by skewering the brilliant Bork—Sasso could have leaked the tape and let some hot air out of Biden's balloon. But he couldn't wait. Why not?

Frustration, I suspect. The Dukakis campaign had hit a lull: The serious organizing had been done, the money was rolling in, the candidate was performing well on the stump—but the Duke was still a dwarf. It was a structural problem: The Democratic nomination process was locked into an endless, mindless series of cattle shows—debates, candidate forums, sequential speechmaking—and each time the seven trooped onto a stage, they diminished one another (and made coquettish outsiders like Mario Cuomo appear larger). Pat Schroeder seemed ready to join the circus, which would have made the rest of them stand even smaller, and duller. They were becoming the incredible shrinking dwarfs. I suspect, more than anything else, Sasso wanted to clear the underbrush off the stage. And he was right. At the STAR PAC forum in Iowa, four days after Biden quit, the six remaining fellows seemed a bit more distinctive, less muddy, more in command—larger. So Sasso, in a way, had done them all a favor.

Hence, the second question: *How does a misdemeanor become a felony?*

If every candidate whose staff passed negative information on an opponent was eliminated from public life, there'd be no politicians. In 1982, Tim Russert of Senator Moynihan's staff was celebrated for finding out that the Republican challenger, Bruce Caputo, had fudged his military record. What did he do with the information? He passed it along to the press, as any sane pol would. A new verb entered the political lexicon: It was said that Caputo had been "Russerted." For his ingenuity, Tim was rewarded with a job on Mario Cuomo's staff; he is now vice-president of NBC News.

So what did Sasso do wrong? The information he passed to the press was true. Passing it was hardball politics, but well within the accepted bounds—and certainly not a "dirty trick." I suspect that Sasso committed three crimes: One was the crime of technology. By passing an "attack video," he not only broke new ground—and rather delicious ground at that—but he handed the press something tangible. If he had whispered in the Des Moines *Register's* ear, "Pssst. Ever listen to Neil Kinnock? Sounds a lot like Joe Biden. Exact-

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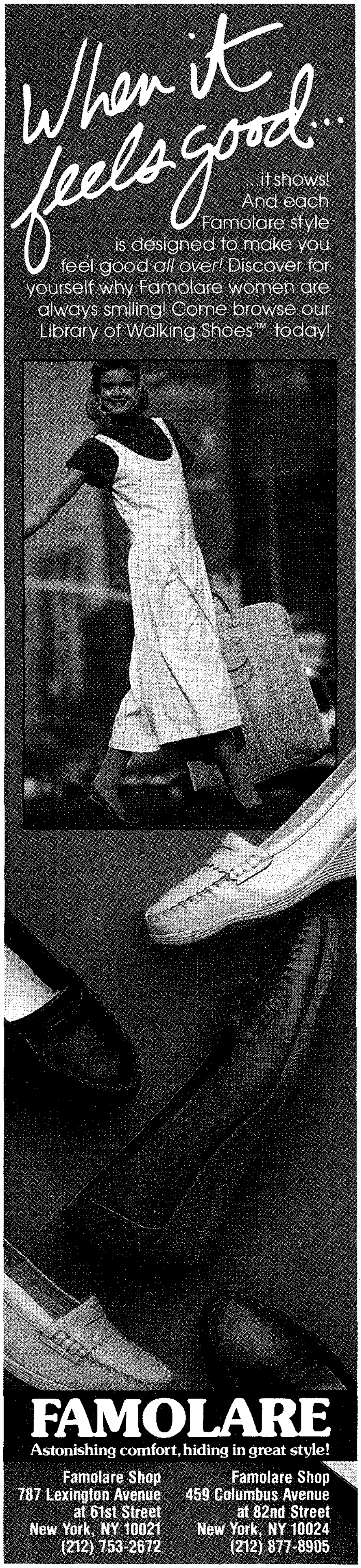
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ly like Biden. Word for word . . . get it?," no one would ever have faulted him. But an attack video has to have a source, and that source becomes news.

The second crime was one of timing. I don't believe that Sasso's purpose was to hurt Biden on the eve of the Bork hearings. I don't think Sasso was thinking much about Bork at all—the Dukakis campaign was all that mattered to him. The third was committed by Paul Tully, who lied to *Time* magazine, saying that he had checked "up and down the line" and couldn't find a culprit. That mistake was compounded when Sasso didn't tell Dukakis the truth immediately—indeed, when he allowed the candidate to go out and make a fool of himself at a press conference, adamantly protesting his innocence. With that, Sasso and Tully crossed the bridge. They had to go.

The press will be blamed—the "feeding frenzy," the "atmosphere" that's been created this year, with the Hart and Biden fiascoes. Baloney. I blame Dukakis. I think he panicked when Sasso told him and was weak (which is just the sort of business that Sasso was mandated to protect him from). A stronger man would have held a press conference and said, "I just found out that some dopes on my staff were the ones who circulated the Biden video. It was a stupid thing to do, especially with the Bork hearings starting, and I have reprimanded them severely. I'm sure they won't do it again, but if they do, they're gone."

The first question from the press would, obviously, be about character: "Governor, what does this say about your reputation as an effective manager?"

And then Dukakis could've said, "It says that like every other effective manager, I occasionally hire people who make mistakes." He could also have joked, "Most of my people *never* make mistakes, though. Next question."

But Dukakis caved in to the swarm and eviscerated his campaign. The departure of Sasso and Tully is the political equivalent of a lobotomy: Dukakis has eliminated the part of his brain that understood politics. He has enough time and money to limp along for the next few weeks, chanting *mea culpa*s while searching for a political pro to run the thing—my guess is he'll import one of the usual suspects from Washington. (Bob Beckel would have been nice—and there were feelers sent in his direction in the early hours of the Duke's distress—but he didn't want the job.) Dukakis may survive; he may even prosper. But he has shown, to my mind, a failure of nerve and of character, which can't help.

Ah, character: There's that word again. Which raises the third question: *What is character?*

So far, "character" has been defined only in the negative: something a politician hasn't got. Gary Hart didn't have it because he messed around a lot, messed around stupidly, and got caught. Joe Biden didn't have it because he lifted lines from other politicians, and bloated a rather modest law-school record. Mike Dukakis lacks character by association: His closest staff member made a mistake. This is getting pretty ridiculous. If it keeps up, we're going to be left with a bunch of ambitious, robotic intellectual eunuchs trying to prove they have never done anything that might be construed as even vaguely interesting.

Strength of character is a legitimate quality to demand in a president, but the issue has been framed backwards. In the not-so-modest hope that perhaps the terms of the debate can be changed, I've been thinking about some of the positive character traits I'd like to see in a prospective leader of the free world. Here is a short list:

☐ I'd like to see a poker-playing president. This is serious: When he walks into the room with Gorbachev, do you want to have someone who expresses his belief in the brotherhood of man, or someone who knows how to play a hand? F.D.R. played poker—he played it in the White House. He also drank hard liquor, which is another trait that might be revived: The most any of the current crop will admit to is an occasional glass of Chardonnay.

☐ I'd like to see a president who has a consuming interest in something other than politics—raising organic vegetables and jogging don't count. This should be something that might not travel well politically, like playing guitar in a bluegrass band, or rooting for the Chicago Cubs, or betting ($2 maximum) on the ponies.

☐ I'd like to see a president with an interesting sexual history. A divorce, a brief spell as a lothario—not too much, just enough to prove that he's human. Beware the man who married his high-school sweetheart and has done nothing else in life except be ambitious.

☐ I'd like to see someone who is willing to hoot derisively, on occasion, in response to stupid, embarrassing, or just plain irrelevant questions from the press. A corollary might be someone who acknowledges the existence of absurdity in the world and is willing to admit to iconoclastic thoughts from time to time.

There are other possible traits—someone who is devoted to an unlikely pet, someone who really loves jazz or wears loud ties. Anything that doesn't seem canned. Anything that is palpably human. Because if we don't allow these guys to start loosening up a little, we're going to condemn ourselves to second-raters. We're going to bore ourselves to death, too—and an electorate that doesn't care is poison in a democracy.

What this country needs is a president who, when the situation warrants, is willing to pull for an inside straight. ▬

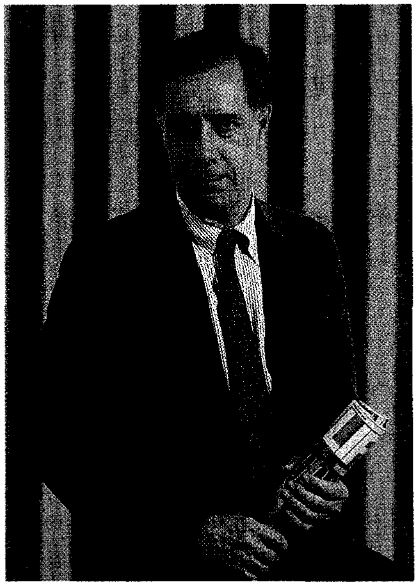
# Media/Edwin Diamond

# THEIR TIME

## THE NICK AND JASON SHOW

IT HAS BEEN "A YEAR OF TRANSITION" for Time Inc., J. Richard Munro, the company's chairman, told shareholders last April 16. Even for a business largely devoted to turning out fine-tuned words, it was a carefully modulated phrase. In the period of a few months, Munro, 56, picked his own successor, Nicholas J. Nicholas, 48; a new editor-in-chief, Jason McManus, 53, was tapped to succeed Henry A. Grunwald, 64; the company abandoned its efforts to develop new magazines; and it began a program of cost-cutting and staff firings unprecedented in Time Inc.'s 64-year history.

In fact, the "year of transition" has transformed the house that Henry Luce built. Time Inc. is still one of the largest publishing companies in the world—it will collect one of every five magazine-advertising dollars spent this year—and it still goes about some of its business in the grand manner that earned it the reputation of "Paradise Publishing." But it's a radically different company today; post-Luce and post-Paradise, Time Inc. resembles many other "mature" American corporations of the late eighties.



**STATE AND CHURCH:** *Time Inc. president Nicholas (above) and editor-in-chief McManus.*

One of Time Inc.'s distinct contributions to corporate journalism was the somewhat self-congratulatory doctrine of Church and State—the sacred editorial side and the more profane, money-oriented business departments were considered separate and equal parts of the great empire. Today, in the new Time Inc., the two spheres remain formally separate; their equality is another matter.

Richard Munro joined Time Inc. in the mid-fifties, working in circulation. It was, he once recalled, "a very simple company: No one looked at the balance sheets; they were all liberal-arts people." By the mid-eighties, the simple company was a corporation with $4 billion in annual revenues, and holdings in book companies, cable and video, and forest products, as well as magazines. But the liberal-arts people had made several business blunders, losing hundreds of millions of dollars (as Time Inc. people have long grown tired of hearing) on such unsuccessful magazine ventures as *TV-Cable Week* and *Picture Week.* Time Inc. stock had dropped to 33⅓ a share, and the company seemed headed for a takeover by one or another of the gathering sharks.

In this period, Munro turned more and more to Nicholas for help. Nicholas has a Harvard M.B.A., the corporate credential of the eighties. He started at Time Inc. in the controller's office and eventually became Munro's deputy. Nicholas did the jobs of deal-making, stock repurchasing, and internal restructuring; Time Inc. sold its forest-products interests and added new companies (such as the textbook publisher Scott, Foresman). Most publicly of all, Nicholas presided over the firings that reduced the magazine group's business and editorial staff by almost 10 percent. Nicholas's efforts were quickly reflected on the bottom line. For 1987, Time Inc. expects to have a net income of $240 million on revenues of $4.2-billion, compared with $200 million and $3.4 billion, respectively, in the pre-transition year of 1985.

"Munro and Nicholas wanted to prove to Wall Street that Time Inc. was an aggressive, lean, and muscular organization in the now-approved style," says a *Time* writer who survived the changes. Wall Street responded with its approval. Time Inc. stock was selling last week at $105 a share. In August, *Business Week* published a largely adulatory cover article called "Time's Nick & Dick Show." A more accurate title might have been "Time's Nick & Nick Show." According to Time Inc. people, Munro is all but out the building lobby and headed toward a comfortable retirement and public good works. As one editor put it, "Munro is a figurehead" who has accomplished the final tasks he set for himself—"to realign the company so that it was making money and immune to takeovers, and to pick his successor." Now Munro is ready to work for the United Way.

If Nicholas, the business manager alert to the complexities of financial affairs, is firmly in charge at State, then it's natural for the editorial side to wonder how far his control may extend into their sphere. No one expects the independence or integrity of the magazines' pages to be affected by Nicholas's consolidation of power. No business-side executive is likely to charge in and order up, say, a magazine cover. But an executive outside the building, faced with some of the same "new realities" at *his* company, can imagine another sort of pressure. "The accountants say, 'Your head count is too high. All those writers not getting into print . . . get rid of them,'" this executive argues. "That's where the Church-State tipping point occurs."

Whether this happens at Time Inc. will depend not just on renewed pressures for financial performance but also on the interplay of individuals and personalities, and in particular on Jason McManus. He is only the fourth editor-in-chief in Time Inc. history, after Luce, Hedley Donovan, and Grunwald. Like them, he is a product of both a liberal-arts background and the Time editorial culture.

McManus went to Davidson College, got an M.A. in public affairs from Princeton, and was a Rhodes scholar at Oxford. Like Grunwald, he has spent his entire career at *Time* magazine and was the consummate news-magazine editorial hand. One Sunday, he turned around a cover story on Jimmy Carter's Camp David accords, helping rewrite a narrative of impasse into one of Carter triumph—all in six hours. But unlike his immediate predecessor, McManus has an abiding interest in business and finance. He was *Time* magazine's first correspondent covering the Common Market in the early sixties; more recently, he has been prepping for the task of running the Church

Photographs: right, Ken Collins; left, John Marmaras/Woodfin Camp and Associates.

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in an era of expanding State power.

McManus was designated last April to succeed Grunwald this December; he took over in August when word got out that Grunwald was being considered for ambassador to Austria. It would have been awkward for Grunwald to be running Time's magazines, even as a lame duck, when the biggest newsmaker of all—the Reagan administration—was offering him a job. Time Inc. people have had a glimpse of how the McManus years are likely to differ from the past.

In his quiet, deliberate way, McManus has already achieved a major corporate victory. Disturbed by the widely reported publishing misfires of the past decade, a number of outsiders on the company's board of directors resolved to increase their influence. The board was reduced from twenty to sixteen directors; two of the four directors dropped were insiders, both from the business side. The editor-in-chief remains, as do Munro and Nicholas. McManus credits them for keeping an editorial voice on the board. "Munro and Nicholas are devoted to the Luce legacy of Church and State," he says. When Grunwald became editor-in-chief in 1978, Donovan wrote, and the board approved, a "charter" ensuring editorial independence. "This was essentially repeated for me," McManus says. The editor-in-chief reports to the board, not to the CEO.

Other Time Inc. executives believe that, as one well-placed editor put it, "it just wasn't out of the goodness of Munro's and Nicholas's hearts that McManus got that seat." McManus, it's said, cultivated outside directors and, in his low-profile way, developed clout and asserted himself at the right time. Now, says a McManus booster, "the editor-in-chief is there to remind directors the company must have journalistic and public-service goals, not only money goals."

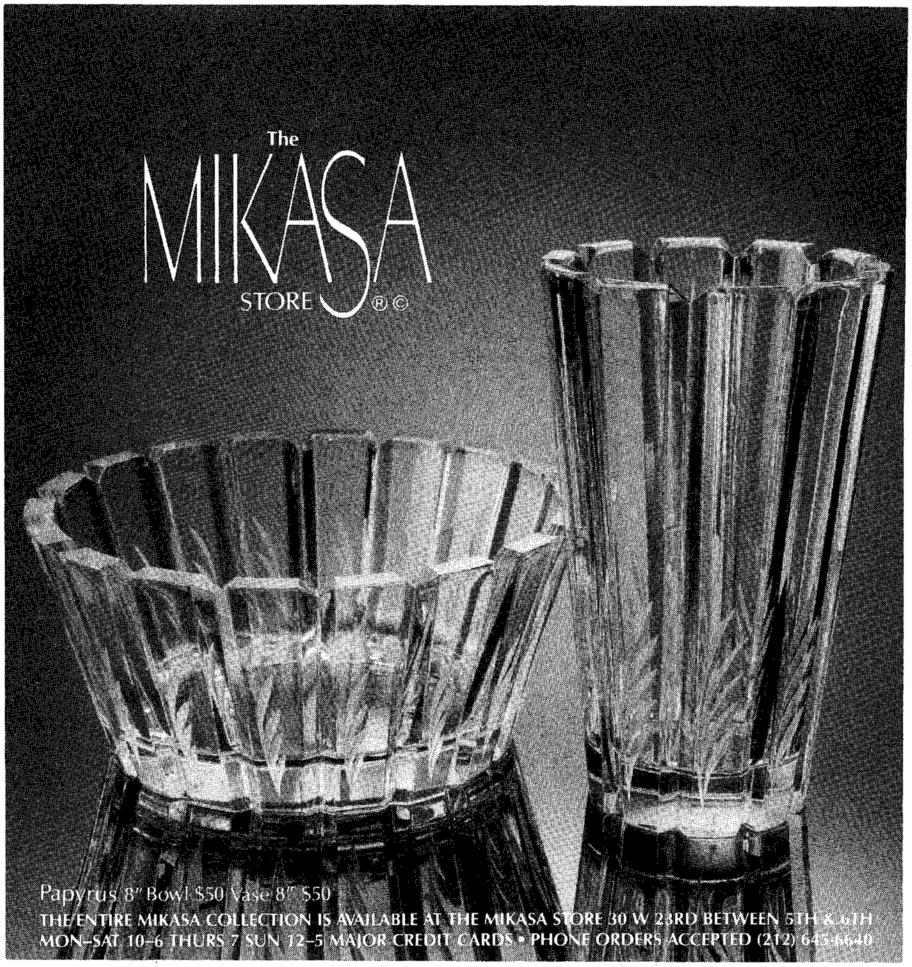
Henry Grunwald was also there to offer this reminder. He had a brilliant tenure at *Time* magazine. But as editor-in-chief, Grunwald seemed at best indifferent to business matters, bored by budgets. "Henry was more concerned with the way we handled the mining of the Nicaraguan harbors than with the development of *TV-Cable Week,*" a *Time* magazine man says. Public-policy and news judgments ought to be a concern of the editor-in-chief. These days, though, the model executive is supposed to know where the economic mines lie as well.

McManus's new assignment will be much tougher than turning around a cover story. First of all, he is a print man, yet Time Inc. now gets about 40 percent of its revenues from non-magazine activities, principally cable and HBO. This part of the business may grow more dominant in the near future. Time Inc. is part of the cable consortium that owns 36 percent of Ted Turner's broadcasting operations—

and Turner's debts may force him to give up his Cable News Network to the consortium. Second, Time Inc.'s decision to disband its Magazine Development Group means that further magazine growth is likely to come from acquisitions and partnership deals, such as the ones that brought the company *Southern Living* and gave it an interest in *McCall's* and *Parenting* magazines. McManus doesn't rule out the return of *Picture Week* or the other MDG efforts (*Quality, Leisure,* et al.), except to repeat how difficult start-ups are "from within this building." But if new ventures will emerge mainly from outside entrepreneurs—who can keep costs down and make do with fewer people—then that would give Time Inc. executives relatively less to do, except to stay at arm's length. And for existing magazines that may be acquired: If they ain't broke, there's no need to fix them. All this suggests the devolution of editorial power, and a conservator's role for the editor-in-chief.

Not so incidentally, Nicholas and McManus speak more and more these days about the Time Inc. "core" magazines and their "franchises." *People, Money,* and *Sports Illustrated* are all flourishing, the staples in their fields. McManus talks up *Fortune,* now fighting for position in the crowded business-magazine field; newsstand sales and advertising pages have increased under the editorship of Marshall Loeb, McManus says, but despite rumors, *Fortune* is not likely to go from fortnightly to weekly publication "anytime soon, although it's tempting." *Life* now has a new editor and a new design, and "it's going to be a terrific magazine again," McManus says. *Time* magazine will stay faithful to its departmental organization and weekly news function—McManus argues that the "information glut" reinforces the need for *Time's* traditional format. "*Time* is a part of life for its readers, an old friend." As for rival *Newsweek* and its efforts to do big acts and specials, McManus says he thinks both magazines will benefit from "differentiation"—"it eliminates an old problem." For his part, *Newsweek* editor-in-chief Richard Smith is happy that McManus is happy with a "classic" *Time:* "We're now doing less looking over our shoulders at what *Time* is doing, and more looking ahead."

A traditional *Time* seems in step with the new, buttoned-down Time Inc. and with the new corporate virtues of order and efficiency. The expansive ways are finished. Strict budgets are part of the culture now, and employees fear more firings are on the way. McManus can do little to reassure them. While the current round of cuts is substantially complete, he acknowledges that "it is never really over, given the new realities of corporate life and the magazine business." ▬



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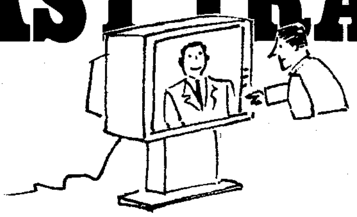


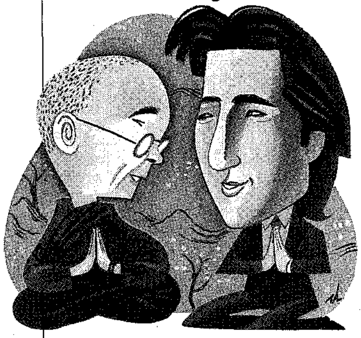
EDITED BY ERIC POOLEY

SCENES

## Gere's New Role

"I'VE JUST COME FROM HIS Holiness," said Richard Gere one day last week, at a reception to welcome the Dalai Lama to New York. "I'm shaking from that audience."

"He's shaking," said artist Robert Rauschenberg, one of 200 guests gathered in a Carlyle hotel suite, "because he's used to bigger audiences."



Gere, because of his spiritual encounter, kept his remarks brief. His chin was stubbly, and the glint in his eyes matched the shine of his gray suit, which could have been part of his *American Gigolo* wardrobe. "I dropped out of the movies and a lot of other things," said Gere, who is now a Buddhist and chairman of the board of the new Tibet House, "to devote my energy to this." He had flown in from Iowa, where he had been on location.

The Dalai Lama entered, in his robes and laced-up oxfords. Gere bowed and raised his hands. "My heart is open," said Gere. "His Holiness, the Dalai Lama."

"I'm very happy," said His Holiness, "that my old friend Richard Gere is trying to do something to preserve Tibetan culture."

Gere and the Dalai Lama received guests, some of whom had fairly temporal concerns. "I'm worried the car will be towed," said one.

The Dalai Lama went back to his room, but Gere was still receiving guests. "His Holiness is the most available leader you'll ever find," he said. A woman touched his hand. "I see the transformation," she said. "It shines through." Gere beamed with the same smile he wore while whisking Debra Winger away in *An Officer and a Gentleman.* Then he headed off to lunch with the Dalai Lama. PATRICIA BURSTEIN

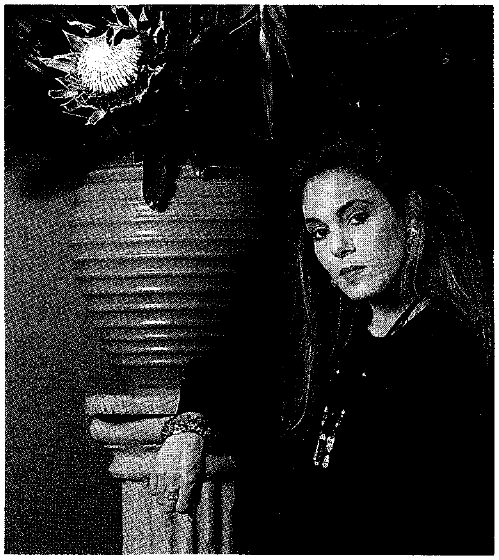
BRIEF LIVES

## *DESIGNING WOMAN*

"ISN'T THIS STUFF FABULOUS?" SAYS jewelry designer Angela Kramer, peering into a display case loaded with sparkling antique pieces in the Fred Leighton jewelry shop, on Madison Avenue. "All the really well designed and amazing things," she says, "are from a time long gone."

Leighton owner Murray Mondschein—who bought the shop in 1962, and identifies so much with it that he calls *himself* Fred Leighton—tends to agree. He sells mostly antique and estate jewelry, rarely needs designers, and doesn't hire outsiders. That's why the jewelry world took notice when Mondschein hired Kramer, 25, to produce a line for him. "Her work," he says, "is wonderful for day" and a complement for the Art Deco and Nouveau evening jewels his store is known for.

Because the shop has long been a magnet for such serious shoppers as Imelda Marcos, Leighton has always attracted young designers seeking a showcase. "When Angela came in," says Mondschein, "it just clicked. Although her things are very modern, she has the feeling of the twenties and forties." In her work ($1,100 to $42,000), Kramer favors stones of shifting hues and faint shadings.



*Jeweler Angela Kramer at the shop.*

"I like anything where the color changes," she says. "It makes me crazy." One ring features a bicolored tourmaline that shifts from pale pink to green. "It's like a flying saucer in your hand," she says. She created the illusion by combining a cabochon cut on the gem's surface with facets underneath.

Though she covers herself with jewels at night, at work Kramer doesn't wear much jewelry. Today, she has on only a thin gold ring and a stopwatch. Kramer, who grew up in Manhattan, is the daughter of banker Irwin Kramer and producer Terry Allen Kramer (*Sugar Babies, Me and My Girl*). She hopped from Sarah Lawrence to Parsons, where she studied jewelry design in 1980. She started designing for companies whose pieces are sold through Bulgari, Cartier, and Van Cleef & Arpels. In 1984, she launched a line of costume jewelry. Now she's under exclusive contract to Leighton.

Privilege and success, Kramer knows, are no guarantee of happiness. One of her favorite "message" pieces is a brooch with two stones: an oval moonstone carved in the mask of Comedy, and a rock quartz, twice as big, carved as Tragedy. "Tragedy is always in your life more than comedy," she says. "That's the way I see it." ILONA ROSS

Photograph by Jeanne Strongin. Illustrations: top, Guy Billout; left, Robert Michiell.

RITUALS

# AMONG THE BELIEVERS: CONVERTS TO SANTERIA

THE DRUMS POUND IN THE basement of a high rise on West 93rd Street. The room—crowded with black and Hispanic men and women wearing beads and dyed-cloth caps—is the scene of a salute to the gods of Santería, the religion brought by African slaves to the Caribbean in the 1700s. It spread to the United States in this century.

Margot Torres, 74, tells me to kneel when the tribute to Changó—the Santería god of thunder, fire, and strength—begins. Torres is an initiate—a priestess of Oyá, the Orisha (or goddess) of wind and the dead. She has me rub ocher powder on my face to protect me from evil. I am the only white American present.

The aim of this celebration is possession. As the drums and chanting build, people join in a snaking chain. A dancer lurches and stops. His head drops, and he staggers. When he lifts his head, he seems transformed. His eyes are wide; he pulls his upper lip down in the canny look of a general. He roars and kicks off his shoes. Changó, apparently, has arrived.

Standing at an altar covered with offerings of food and money, Changó blesses those who prostrate themselves before him. They hang their heads when he chastises them; their faces split with joy when he embraces them. Ignoring cold glances and whispered protests, Torres pulls me through the crowd to Changó. Because I am a twin, she says, Changó will protect me. Gently, Changó shows me how to cross my arms to receive a blessing. Then he picks up a double-headed ax and brushes it slowly down my chest and back. Torres's eyes are shining. I feel no fear, just wonder and self-consciousness, like a wallflower who doesn't know the steps of the dance.

WHILE MOST WHITE Americans have heard of Santería through reports of animal sacrifice (an essential part of the religion), sect-related crimes, or lurid movies like *The Believers,* a few white New Yorkers have turned to the religion in a serious way. I attended the possession ritual after meeting some of them and learning that—though the numbers remain small—their influence is growing.

"It's going to be a major spiritual and intellectual force," says Dr. Robert Farris Thompson, professor of African and Afro-American history at Yale, who in Nigeria was initiated into a part of Yoruba, the root religion of Santería. "An outsider would be surprised at all the all-American, pert, blue-eyed achievers who are adopting the religion."

"I go to Brazil every year," says artist Keith Haring, "and there I found out about Candomblé [the Brazilian form of Santería]." One of Haring's major icons—the mermaid with wings—was adapted from the image of the goddess Yemoja, Orisha of motherhood and the ocean. "I have a lot of friends who are into Santería," says Haring. "I'm not a formal initiate, but I don't think you have to be to feel it and understand it."

*Judith Gleason: "Oyá spoke and claimed me."*

Judith Gleason, 57, is an initiate in Santería. She is also a psychotherapist with a doctorate from Columbia, a teacher at NYU, and the author of a book, *Oyá: In Praise of the Goddess.* A rangy blonde woman, she sits in her Upper East Side apartment and tells her story in articulate gusts.

While writing her dissertation on African literature, she read about an African queen sold into slavery in Brazil 200 years ago. Gleason became fascinated, sought out the ceremonies of northeastern Brazil, and found herself watching a possession ritual outside Rio. "At that time, Oyá spoke and claimed me," she says. "A priestess of Candomblé became possessed by a *prêto velho,* the spirit of an ancient slave. She picked me out and shouted that *I* was Oyá. I took that very seriously."

WHEN SHE GOT BACK TO New York, Gleason found a Hispanic woman named Sunta who became her *madrinha,* or guide, to Santería. "All the divinations said I should be initiated. Most people wouldn't have followed through, but I felt it was fate. It was a very deep religious obligation. I see my initiation in terms of learning to serve a powerful and potentially disintegrating force. It can't abandon you, and you don't dare break the contract with it—it can blow you apart."

Many devotees of Santería question whether whites can follow the religion, and resent outsiders who say they "understand" it. "Individuals of Western European background have been initiated," says Moreno Vega,

*(continued on next page)*

PRICES

HERE'S WHAT IT COSTS TO DO something other than watch football on Sunday:

☐ Brunch at Bud's (359 Columbus Avenue), about $15 per person.

☐ Wilson official NFL football, from Paragon (867 Broadway), $49.95.

☐ Use of Central Park playing field, no charge.

☐ Admission to the Bronx Zoo (185th Street and Southern Boulevard), $3.75.

☐ Admission to the Metropolitan Museum of Art (Fifth Avenue and 82nd), $5.

☐ Copy of *Presumed Innocent,* by Scott Turow, at Books & Company (939 Madison Avenue), $18.95.

☐ Vacuum-cleaner bags from Electrolux (448 East 79th Street), 26 for $17.50.

Photographs: top, Erica Lansner/Photoreporters; bottom, Focus on Sports.

*(continued from previous page)* president of the Caribbean Cultural Center in New York. "But my people have been *drenched* in it. I don't think that significant numbers of white, Western-educated people could ever embrace Santería. It would mean pulling down the whole European worldview."

Salute to Changó.

Others disagree. "The mean little parochial view against whites is fast falling to the side," says John Mason, a priest and spokesman for the Yoruba community in New York. "Some of the finest drummers in the Santería tradition are white Americans."

John Amira—a master drummer in the Santería cycle—is one of those Mason refers to. "I feel I was born into it," says Amira, 43. "I came into Santería from pop music, an area that had nothing to do with this. I was drawn into it—I got involved in ceremonial music and finally in the religion itself."

Amira visited a ceremony in Haiti and—like Gleason—was "recognized" and pulled out of the shadows by the gods. "Millions of people in this religion are morally correct," he says. "You never hear about them. People are afraid because Santería deals with supernatural forces. These forces exist. When we play the drums, we tap into them. You don't *create* electricity when you turn on a light. These are mysteries, but that's not to say they won't be explained. I think in the future, scientists will write a formula for these things."

Which seems a surprisingly rational, Western attitude to take toward a fundamentally irrational, non-Western system of belief.

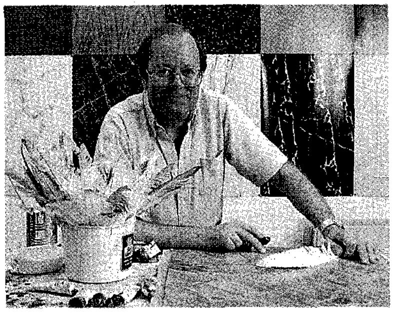
TRACY COCHRAN

ART BEAT

# *Deceptive Practices*

A GENTEEL MAN NAMED Leonard Pardon sits in a paint-splattered loft at 312 East 95th Street. Pardon, 48, a London master of the art of simulating woods, marbles, and other natural materials with paint, is preparing to teach his art to New Yorkers.

*Faux* marble came into fashion two years ago, and leaders in the field now fetch $500 a day. The Pardon School of Specialist Decoration ($1,850 for a month of classes) teaches people who go into business and people who just want to do it themselves ("It's extraordinary," he says, "how many people do their homes, then do work for all their friends").



*Leonard Pardon fools Mother Nature.*

For 30 years, Pardon has conjured nature's surfaces for clients—the Queen of England, the Sultan of Brunei—who want their plaster to look like Siena marble, tortoiseshell, malachite, or bird's-eye maple. He began teaching four years ago in London, and last year, he came to New York. Can a beginning student expect to find work after graduation?

"I'm booked all over New York for the next three months," says Scott Robertson, 35, who studied with Pardon 2 years ago. "People want these glazes."

Pardon offers a ten-part video course, positioning himself to become the popularizer of a once-dying field. "This surge in popularity will not taper off," he says. "It's continuing to spread. It's been going on for 6,000 years and isn't going to stop now."

EDWARD BALL

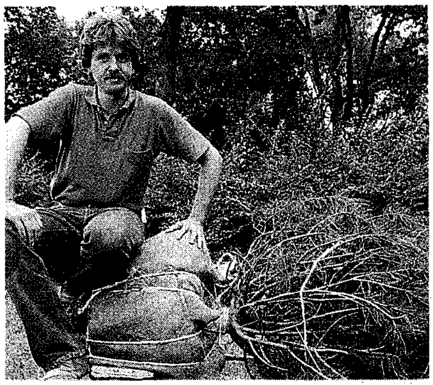
GREEN THUMBS

# Fall Guy

"MY FAVORITE SEASON—the fall," says Neil Calvanese, the Central Park Conservancy's new horticulture director. In a Central Park nursery, Calvanese uses a spade to carve a line around the trunk of a lacebark pine that has spent two years in the nursery and now will move to the park's northern end. Calvanese, 38, shows his assistants precisely where to dig: If its roots are cut improperly, the tree will die.

The pine is one of some three dozen trees (and several hundred shrubs) that Calvanese will transplant this fall. While most New Yorkers think of autumn as the time when leaves turn red and die, for Calvanese and his staff of 35, fall is a time of new life. By planting now, they're giving the trees time to put out roots before the sieges of summer.

Born in Brooklyn, Calvanese majored in biology at Arkansas College, in Batesville. A visit to Prospect Park's famous old Camperdown elm let him know that trees would be his specialty. While taking a horticulture degree at SUNY Farmingdale, he climbed his first tree—and learned he was afraid of heights. That didn't prevent him from joining the Central Park arboriculture crew and spending a good deal of time pruning 80 feet in the air. Since then, his jobs—tree-care coordinator in 1983, deputy horticulture director of the Conservancy (the nonprofit park support group) in 1985—have obscured those views with mountains of paperwork. His appointment as director, last April, leaves him little time for fieldwork. Besides the welfare of all trees, shrubs, and plants in the park, he oversees 350 acres of grass, advises the Conservancy's designers, and personally tags nursery specimens for planting. And each day brings a new crisis—the American elm, for example, that fell onto the 65th Street transverse.



*Neil Calvanese and friend.*

"When I watch TV or a movie," he says, "and see shots of Central Park, it really means something to me—I help take *care* of all that."

BARBARA KEVLES

Photographs: left, Erica Lansner/Photoreporters, right and bottom, John S. Abbott.

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# RUTH RECOMMENDS

BY RUTH GILBERT

*"Living Maya: The Art of Ancient Dreams," at the Paine Webber Art Gallery from October 8 through November 27, offers a glimpse of the rich heritage of the Maya Indians. You'll see extraordinary weavings and photographs.*

**'MACBETH'**

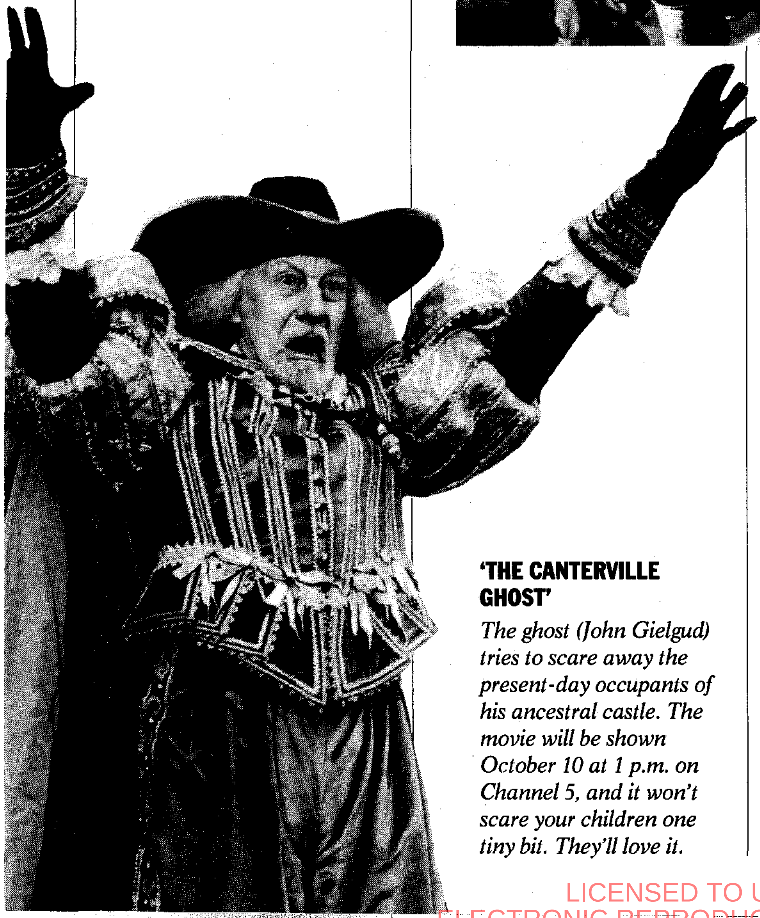
*Pictured is Donnah Welby (sleepwalking), in the role of the ruthless Lady Macbeth. Shakespeare's tragedy, with Stuart Lerch in the title role, is at the Pearl Theatre from October 9 through November 7.*

## JOHN HUSTON'S FILMS

*The Thalia-Soho retrospective runs through December 2. On October 14, see* The Treasure of the Sierra Madre *(below), starring Humphrey Bogart and Walter Huston. With it is* The Man Who Would Be King.

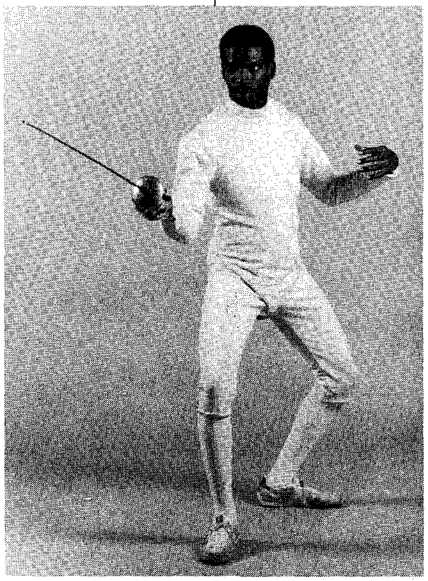
**LA GRAN SCENA**

*Vera Galupe-Borszkh (née Ira Siff), prima donna of this all-male troupe, can be heard in her "Second Annual Farewell Recital," at the cabaret Don't Tell Mama on October 11, 18, and 25 and November 1 and 8.*



**'THE CANTERVILLE GHOST'**

*The ghost (John Gielgud) tries to scare away the present-day occupants of his ancestral castle. The movie will be shown October 10 at 1 p.m. on Channel 5, and it won't scare your children one tiny bit. They'll love it.*



**BRITISH-AMERICAN FENCING TOURNAMENT**

*Above is U.S. Olympic foilsman Peter Lewison, among those resisting the British with foils, épées, and sabers in the first revival of this event since 1948, at Hunter College Sportsplex, October 11 at 1 p.m. The finals are at 7 p.m.*

Photograph: top right, ©Hashimoto.

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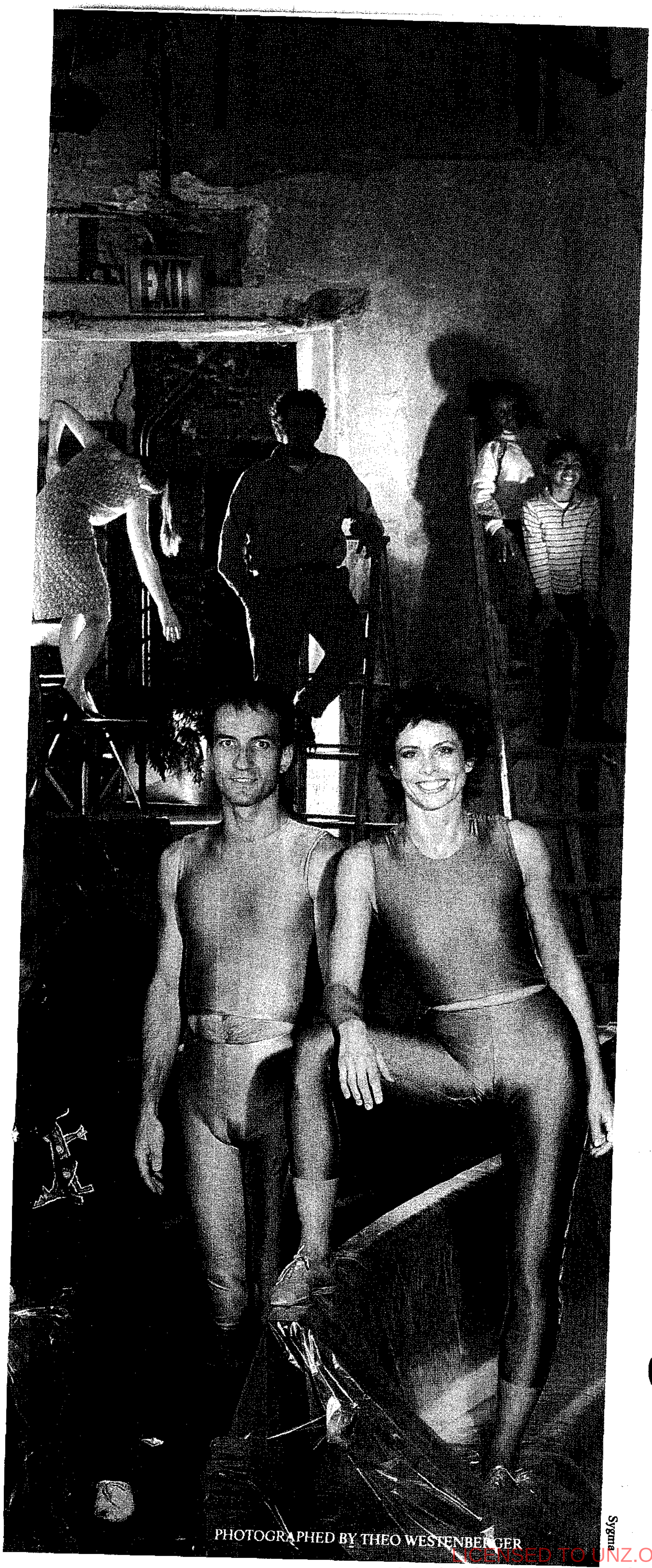
*The stars of the 1987 Next Wave Festival.*



PHOTOGRAPHED BY THEO WESTENBERGER

Sygma

NEW YORK

# BAM GOES BOOM

## AN AVANT-GARDE POWERHOUSE GROWS IN BROOKLYN

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### BY AMY VIRSHUP

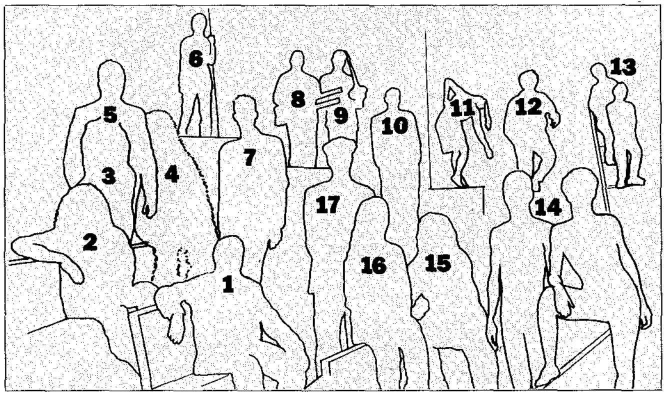
## BAM GOES BOOM

# THE PAYOFF FOR NEXT WAVE ARTISTS CAN BE ENORMOUS: FAME, COMMISSIONS, THE ABILITY TO TOUR WORLDWIDE.

THE PARTY WAS IN BROOKLYN, AND RICHARD GERE was there. So were Laurie Anderson, Jennifer Bartlett, Philip Morris head Hamish Maxwell, John Cage, Dianne Brill, Merce Cunningham, Willi Smith, and 500 other people who had paid $500 each to have dinner last October with chairwoman Bianca Jagger and committee members like Louis Malle at the Brooklyn Academy of Music's opening-night gala for the Next Wave Festival. Sitting at round tables covered with black-and-white polka-dotted cloths, they admired the scarlet Siamese fighting fish that swam, one to a bowl, at each place setting. They dined on duck and raspberry soufflé and talked about *Finnegans Wake,* Renny Reynolds's decorations, and the Next Wave. It was a crowd that only BAM could bring together—a mix of avant-garde art, current fashion, high finance, and Madison Avenue glitz. And next week, when the 1987 version of the festival opens, they'll have even more to celebrate, because in just five years the Next Wave has become one of America's most powerful cultural forces.

Founded in 1983 (though it existed as a series for two years before that), the Next Wave Festival is a three-month, twelve-event extravaganza with a budget of $4.6 million and a worldwide reputation. As the country's pre-eminent showcase for the contemporary performing arts, the Next Wave has introduced new talents, brought America's experimental masters home, inspired other institutions, and helped the avant-garde raise money. The festival is backed by Philip Morris, approved by critics, and attended by everyone from Carolina Herrera to Keith Hernandez.

All of which makes Harvey Lichtenstein a happy man. At 58, he has been president of BAM, a squat, Italianate building in a so-so section of Brooklyn, for 21 years. Among other things, Lichtenstein has been called a modern Diaghilev, a culture czar, and a latter-day Hurok; he now presides over four theaters, a staff of 150, and a $14-million-a-year budget. His latest coup is the Majestic Theater, which opens next week with Peter Brook's production of *The Mahabharata* and has been refurbished at a cost of $5 million (most of it paid for by New York City). And Lichtenstein, a barrel-chested former member of the City Opera corps de ballet, has done it all by programming the kind of work that he likes and then giving it a new name, the Next Wave. "Yes," he says in his hoarse tenor, as he remembers the day he quit dancing, "I think I made the right choice."



**THE NEXT WAVE:** *Photographed in the Majestic Theater. (1)* Mahabharata *director Peter Brook, (2)* Nixon in China *choreographer Mark Morris, (3) choreographer Nina Wiener, (4) Maguy Marin's King Kong, (5) composer Steve Reich, (6) Eszter Balint of Squat Theatre, (7) choreographer Karole Armitage, (8) composer Elliott Sharp, (9) composer Peter Zummo, (10) Paul Schmidt, translator of* Zangezi, *(11) a stand-in for choreographer Anne Teresa De Keersmaeker, (12) Mark Boone Jr. of Squat Theatre, (13)* Swing *company members Albert Delatorre III and Ashanti Isabell, (14) Nina Wiener dancers Byron Richard and Valerie Bergman, (15)* Swing *composer-director Liz Swados, (16) composer-vocalist Meredith Monk, and (17) composer Henry Threadgill.*

This year's festival is extraordinary: It begins October 13 with *The Mahabharata,* a nine-hour theater piece based on the 100,000-stanza Indian epic, and concludes December 17 with *Nixon in China,* a grand opera written by minimalist composer John Adams and poet Alice Goodman and directed by controversial wunderkind Peter Sellars (who is also directing *Zangezi*). Mark Morris, the imaginative Seattle-based dancer, has choreographed the second-act ballet. Between those two dates, the Academy will present ten other events—from Liz Swados's *Swing,* a music-and-theater piece, to a composition for 28 musicians by jazz saxophonist and composer Henry Threadgill; from Karole Armitage and David Salle's punk ballet to French choreographer Maguy Marin's dance-theater works.

Creating a festival the size of the Next Wave is an enormous logistical task: Closer to a religious crusade than to a series of performing-arts events, it requires months of planning and hundreds of hours of hard work. The payoff for the Next Wave artists can be enormous: fame, commissions from companies, and the ability to tour worldwide. Being left out can make it hard for an artist to survive financially. For the Brooklyn Academy, the festival has meant power, money, and prestige. But glory *does* have its price, and there are some who say that BAM, with its near-monopoly on large-scale contemporary work, has become arrogant, that it is more interested in the number of tickets a performer can sell than in the quality of his or her work, and that it is in the process of refashioning the avant-garde into a product acceptable to corporate sponsors, would-be hipsters, and wealthy patrons of the arts.

'WHEN YOU TALK ABOUT THE BROOKLYN Academy of Music," says Jedediah Wheeler, a producer and agent who once ran BAM's touring program, "you've got to talk about money. The Brooklyn Academy of Music is all about money. From day one, it always has been. They can get it, and they spend it."

Money is what the American avant-garde has always lacked. And in the late seventies, as public support for new art dwindled, such American artists as Philip Glass, Robert Wilson, and Meredith Monk were forced to work in Europe, where the arts are heavily subsidized. At the same time, private and corporate support was hard to come by.

So new work in this country was found at loft concerts with an audience of twenty, or at small performance spaces. It was also found at the Brooklyn Academy of Music, which Lichtenstein had taken over in 1967. Lichtenstein knew that he couldn't compete financially with Manhattan's cultural mammoths and that he had to be different to lure audiences to Brooklyn. So he brought Jerzy Grotowski's Polish Theater Lab and Maurice Béjart's Ballet of the Twentieth Century to the United States; made the Academy home to choreographers Eliot Feld, Merce Cunningham, and Twyla Tharp; repatriated the Living Theater after five years in exile; and mounted the works of a young director named Robert Wilson. Not everything sold out—many offerings didn't even come close. "We had Bob Wilson in the Opera House with 2,000 seats, and we had maybe 200 or 300 people," says Lichtenstein.

Then, in 1979, Lichtenstein decided to change BAM from an organization that merely presented to one that produced, and he established a theater company called the BAM Rep. It was, as a former Academy staffer says, "the basket that had all the eggs in it," and Lichtenstein invested almost $2 million of BAM's annual budget in its success. But neither audiences nor critics seemed to like BAM Rep much. During its second season, a New York *Times* review of *The Wild Duck* was headlined IBSEN, ALAS, IS A DEAD DUCK. ("There's a tin ear at work in Brooklyn these nights," began critic Walter Kerr.) When it folded, at the end of the 1981 season, BAM Rep left the Academy with a deficit of almost $2 million and an operating budget of just a million more.

In 1981, BAM called its fall season, including Philip Glass's *Satyagraha*, the Next Wave. By giving art a new handle, the Academy had found a way to sell it.

HOPKINS, LICHTENSTEIN, MELILLO, AND ALLAN.

LICHTENSTEIN retrenched, booking three choreographers—Trisha Brown, Laura Dean, and Lucinda Childs—and Philip Glass's Sanskrit opera, *Satyagraha,* for the fall 1981 season. When someone in the press-and-marketing department suggested that BAM sell subscription tickets to the four events and call them the Next Wave, Lichtenstein went along. Much to everyone's surprise, *Satyagraha* sold out ten days in advance, and the dance companies did about 25 percent better than BAM's average. By giving new art a handle, the Academy had found a way to sell it.

The next year, BAM expanded the series, putting Laurie Anderson's four-hour multimedia *United States: Parts I-IV* at its center, and also booking two dance groups—Bill T. Jones and Arnie Zane, and Dana Reitz, an experimental choreographer who usually performs in silence—a pair of composers, Glenn Branca and Steve Reich; and the juggling new vaudevillians known as the Flying Karamazov Brothers. Only Reich had ever performed at the Academy, but they were all somehow in tune with what BAM had been doing.

"Basically," says Lichtenstein, "the work that encompassed the Next Wave series was a continuation of work we'd been doing for many years. But it seemed to give coherence to the idea that there was a relationship between what these dancers were doing and what these composers were doing, and so on."

The Next Wave Festival was born in the spring of 1983. BAM brought together what Karen Brooks Hopkins, vice-president for planning and development, calls "the major hitters"—the National Endowment for the Arts, such foundations as Rockefeller, Ford, and Howard Gilman, and corporate sponsors like AT&T—and proposed a four-point program: The Next Wave Festival would mount expensive, large-scale productions by important contemporary artists, allowing people like Robert Wilson, who hadn't done a large-scale piece in the United States for eight years, to return. It would also introduce little-known, younger artists to a wider audience, provide educational programs, and bring new art to the rest of the country.

At the third and last session, the sponsors announced their decision. "It was this whole group of people sitting around the table," remembers Hopkins, "and it started off with the Rockefeller Foundation saying, 'We will commit *x* amount of dollars to the Next Wave Festival,' and then other people saying, 'We will match the Rockefeller Foundation!' It was great." Altogether, public and private sponsors put together a total of $1-million and, says Hopkins, "propelled this institution forward 400 percent."

Within two years, the Academy was running in the black, and its budget has increased by 15 to 20 percent every year for the last five years. This year, the Next Wave alone will have a budget of $4.6 million (up from $1.1 million in 1983), half of it earned by ticket sales, the other half raised from a consortium of government sources, foundations, and corporate and individual sponsors.

THERE IS A ROW OF BATTERED GREEN FILE CABINETS standing against the wall in the Next Wave office. In them are hundreds of manila file folders filled with old programs, newspaper clippings, cassette tapes, scripts, photographs, artists' proposals, and polite rejection letters. They are files on the Next Wave's prospects—the artists, musicians, writers, and dancers whom festival director Joe Melillo is tracking in the hope that they'll one day come to the Next Wave.

Each year, Melillo and Lichtenstein must come up with a dozen events for the Next Wave—usually two blockbusters to anchor the festival and ten or so smaller events selected from dance, music, theater, opera, and performance art. The artists they choose—established figures who are being invited back, lesser-

Photograph by Theo Westenberger/Sygma.

'THE MAHABHARATA.'

Each year, the Academy must come up with two blockbusters to anchor the Next Wave Festival.

knowns making their first Next Wave appearance—must be spread throughout the Academy's four theaters: the 2,100-seat Opera House, the 1,011-seat Helen Carey Playhouse, the flexible LePercq Space, and, this year, the 900-seat Majestic (a former vaudeville house that's been vacant for fifteen years). Despite the festival's name, BAM rarely presents the leading edge of the performing arts—it can't. With 150,000 seats to fill, Lichtenstein and Melillo must pick up people who are already hot. The newest stuff may sell out at an East Village performance space like P.S. 122, but it won't fill the Opera House.

"The real frontier for new work is not here. I think for the most part that that's true," says Lichtenstein. "Those frontiers really exist in the studios, in the smaller venues, where people can take risks that we can't take, and where people play to 30 or 40 or 50 or 60 people. That's where you can really flop or make it, and that's where the real cutting edge is. We *are* avant-garde in the sense that we offer a larger canvas for artists who have maybe only done smaller work."

And so the Next Wave puts artists who've worked only in lofts on a proscenium stage, gives dancers who've performed for 400 an audience of 2,000, and encourages performers, writers, and composers to collaborate with artists from other media.

The festival *does* live dangerously: In most cases, when Lichtenstein signs up an artist, he has not seen the work that will be performed at BAM (in many cases, the piece doesn't exist). And even when a performer's Next Wave season is not completely successful, he or she may be invited back. "Artists have a right to fail," says Lichtenstein.

Says Philip Bither, the festival's associate director, who has picked the music events for the last three years, "If I go to Harvey and say, 'Listen, this guy's great. He does wild stuff, and it might scare off half of our audience that comes to this concert, but I really think it's worth doing,' I see this grin go across his face, like, 'Great, let's do it.' " As a result, Bither has brought to the Next Wave stage such talents as John Zorn, who led 24 downtown musicians in the music of Ennio Morricone and the World Saxophone Quartet. "I have no trouble with people walking out," says Bither.

"We get called all kinds of names, like being trendy and being chic, and our response to that is that we do what we think is important work and the artists we think are worthwhile developing," says Lichtenstein. "In fact, you always take a chance when you work in the arts and you're doing work that is experimental. Some of it is successful; some of it isn't."

*The Birth of the Poet* WASN'T. A COLLABORATION BETWEEN director Richard Foreman, composer Peter Gordon, writer Kathy Acker, and painter David Salle, *Poet* was the final event of the 1985 season. Originally proposed for an earlier festival, it was first done in Rotterdam, in a production that didn't please its collaborators. *Poet* was then revised for the Next Wave. Lichtenstein, who says that he had always wanted to work with Foreman, almost didn't put it on—because of its budget, which topped $430,000, and its rather raunchy script. But when Mary Boone (Salle's dealer) came through with $300,000 raised from various artists, the project went ahead.

Set in three different places and periods—New York in the near future, the late Roman empire, and present-day Iran—the "opera" had a central character who spent much of the evening shouting out lines like "I want your specific piss shuddering out of your cock." It was, as all concerned had expected, booed by the audience and excoriated by the press. And, paired with that year's disappointing Robert Wilson production, *The Golden Windows, Poet* touched off a backlash against the Next Wave. Sure, the argument seemed to go, people expected not to *like*

Photograph by Martha Swope.

## "IT'S FUNNELED ATTENTION AND MONEY TO A CLEANER AND MORE ACCEPTABLE AVANT-GARDE," SAYS FOREMAN.

some of the things at the Next Wave, but this was really *bad,* and BAM, with its slick packaging and avant-garde credentials, was supposed to be delivering "guaranteed culture."

But David White of Dance Theater Workshop, who acts as an adviser to the Next Wave, says, "A festival like this should be about discovery. Turning over rocks and seeing what's under them. Turning over the boulders of established culture and seeing what else lurks. And even if it at some times trips over its own trappings of marketing and fund-raising, that's okay. At least, unlike the defense budget, you can stand up at BAM and boo your lungs out. You've contributed to this fiasco in front of you. Or you can cheer if it's this great transcendent moment."

"Whenever a show flops, there's a temptation to recrimination," adds David Salle, who is returning to the festival with choreographer Karole Armitage this year. "It turned out to be a very difficult play for the audience. Since it's not a Broadway house, one hopes that one *can* do difficult work there. My only criticism is that there's not enough of that. Most of what goes on there is pretty tried and true."

Certainly, if the piece had been done outside the Next Wave spotlight, it would have disappeared quickly. "I can't imagine anywhere else it would have received the same attention," says Foreman. The problem, he says, is that the festival has "oriented the public to look at the work in a certain way. To be valuable, a work must have the gloss that the Academy can give, mostly through its public relations. It's funneled attention and money to a cleaner and more acceptable avant-garde. The thing that worries me is that it makes people think the way you justify what's good or bad is whether it's acceptable to wider audiences. It's made it more difficult for some people and work that's not as accessible. *Birth of the Poet,* in that sense, is exactly the kind of piece Harvey should be doing."

'PART OF BEING IN BROOKLYN," SAYS Lichtenstein, "is being what you call street smart. Because being in Brooklyn can present difficulties in trying to get an audience—as opposed to being in the center of Manhattan, or even downtown, like Joe Papp is. So we have had to be very sharp not only about what we do but about how it's perceived. Obviously, the most important thing is what we do. If that doesn't make sense, if that doesn't have value, then the rest of it isn't going to matter."

What BAM has done is to turn its shows into "events"—with big names, both on and off the stage, devoting as much attention to developing the "right" audience as to bringing in the right artists. In fact, one of the jobs of Next Wave consultants Anne Livet and Steve Reichard has been to bring a "fresh" audience to BAM by attracting artists, collectors, and celebrities and generally upping the glitz factor. "The glamour is a touch that attracts certain people," says Bianca Jagger, who has headed the Next Wave gala for the last three years. "And if that will make them come and see something interesting, let's give them some glamour."

Likewise, the artists must create performances that justify the forum they've been given. "You don't accept the invitation from us to be part of the Next Wave Festival [just] to do your New York season," says Melillo. "You want to use it for a purpose, for an event. You want to use it to stretch yourself. And to do something different. Now, I'm not going to tell you what that is, but I will say, 'I know what you haven't done to date. And I would like you to consider that.' "

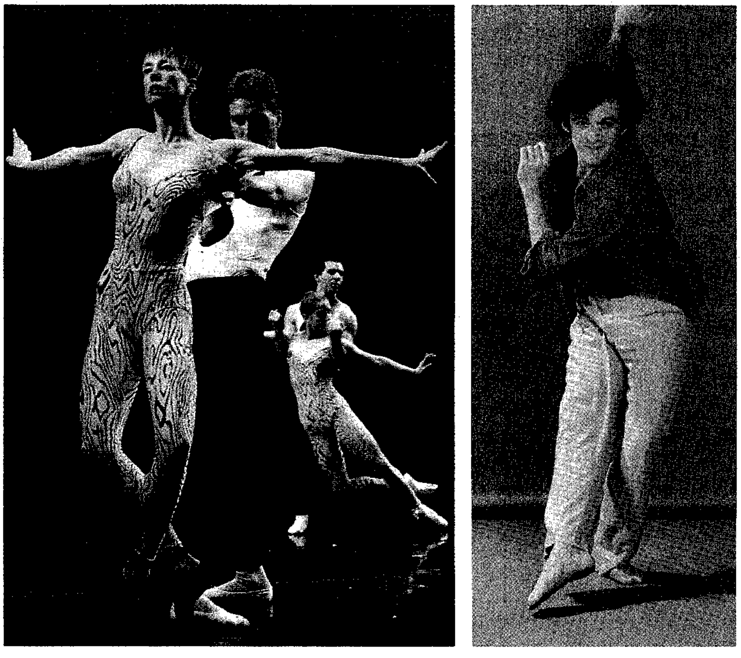
Operating on the principle that more is more, the festival has inspired cocktail-shaker collaborations—choreographer Trisha Brown paired with Laurie Anderson *and* Robert Rauschenberg, or painter Keith Haring working with choreographers Bill T. Jones and Arnie Zane, downtown composer Peter Gordon, and designer Willi Smith. The results sometimes seem more like shotgun weddings than the real thing.

"What BAM did more than anyone else was take the natural phenomenon of collaboration and put it in a greenhouse," says Tim Carr, who spent two years as a programming consultant at BAM. "Harvey doesn't tell you who to work with, but he'd say, 'What special are you going to do here to be put on at BAM?' And the artist would say, 'Well, I'm going to have David Salle do the sets.' "

Lichtenstein's interest in collaborative work is real and longstanding. "The bottom line on Harvey," says Philip Glass, "is that he's a believer." And the creation of the *Gesamtkunstwerk,* the total artwork that mixes media and disciplines to create a new form, has long been a goal of the avant-garde. But, as Richard Foreman says, "everybody's interested in names; that's what they can sell." (The Academy also has a grant that helps pay for collaborations between visual and performing artists.)

Not everyone who works in the Next Wave does an ostentatiously collaborative work. Nor does BAM ask them to, though

With 150,000 seats to fill, BAM must pick up people who are already hot. The new stuff won't fill the Opera House.



KAROLE ARMITAGE (LEFT); MARK MORRIS.

Photographs: bottom left, Martha Swope Associates/Carol Rosegg; bottom right, Martha Swope.

PHILIP MORRIS HAS ITS NAME ON EVERY PIECE OF NEXT WAVE STATIONERY, EVERY AD, AND EVERY PROGRAM.

Lichtenstein will often send performers a list of artists or composers he thinks are interesting. Says Ivan Sygoda, of Pentacle/Danceworks, "The temptation is dangled, and some artists jump at it." And with reason. "BAM is an international focus," says choreographer Nina Wiener, who is making her third appearance in the festival this year. "It means that you're a creative artist at the forefront of what's happening. And people want to have that. *A lot* of people want to have that."

WEDNESDAY, AUGUST 26: OPENING NIGHT IS just eight weeks away, and BAM's grand lobby is piled with metal scaffolding, pieces of silver ductwork, and brown cardboard boxes stenciled UNITED CHAIR. Upstairs, in the Attic Theater, Liz Swados is leading her teenage band through a smoky stripper's riff. The music, in stops and starts, drifts through an open door to a conference room, where the Next Wave production team is in the middle of its weekly meeting.

As usual, it is an hour and a half filled with problems and progress reports. *Nixon in China,* the season's closing piece, which is in rehearsal in Houston, has finally been orchestrated, but it's clear that director Peter Sellars will need more time on the BAM stage in December, and that BAM can't supply it.

At the Majestic, 35 cubic yards of mud—the stage cover for *The Mahabharata*—is due to arrive at 8:30 the next morning. Fifty wooden chairs are also due, these for Belgian choreographer Anne Teresa De Keersmaeker, who will open at BAM in November. "Anne T. might get attached to one of the chairs and want to take it back," warns Phil Bither. It can't be done, says BAM's general manager, Michael O'Rand; the Academy has budgeted for shipping one way only.

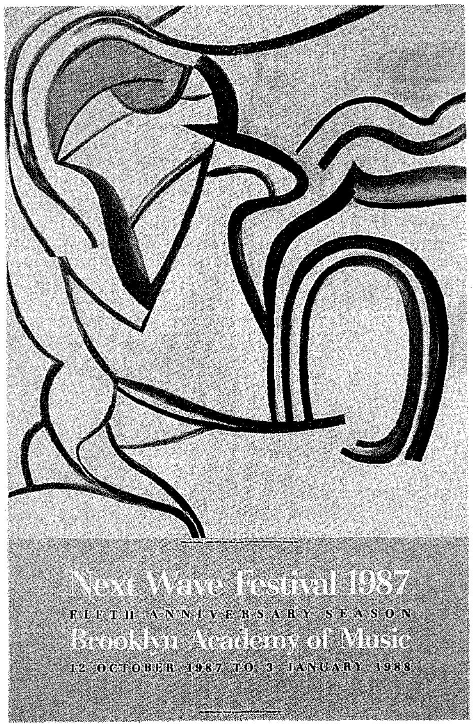
Forty-five minutes into the meeting, the pace picks up: Three different companies need to use the Hillman dance studio at the same time; the fund-raising department needs better complimentary seats; Peter Brook needs an apartment; Squat, an exiled Hungarian theater troupe, needs a place to rehearse; and the cast of *Swing* needs work permits—and garbage. "We're anticipating a lot of trash for this show," says a straight-faced company manager, "especially Velveeta-cheese boxes."

The people who put together the Next Wave are always flirting with chaos. From October 12 through December 17, there will be just two weeks in which BAM does not have an opening in one of its theaters. The scheduling, which has been negotiated as much as six months before an artist's appearance, leaves little room for error. Generally, a company must arrive on Monday, open on Wednesday, and be gone by Sunday, so that the next group can load in. Most of the Next Wave artists will have, at most, two days onstage to iron out the kinks, working at an unfamiliar scale, in a union house, and often with collaborators who have never performed on a stage before. And since time *is* money—BAM's payroll for stagehands has run $25,000 a week during the festival—artists who take extra hours must pay for them.

For all that, there have been surprisingly few technical disasters over the years, though an intern did have to find flags for Tim Miller's *Democracy in America* at 6:30 on opening night in 1983, and Mark Morris had to bring his own lights into the LePercq Space three years ago because Robert Wilson was using every one in the house for *The Golden Windows.*

And then there was the water—10,000 gallons of it—which was supposed to be spread ankle-deep over the Opera House stage for German choreographer Pina Bausch's 1985 *Arien* (the dance-theater piece also prominently featured a life-size hippopotamus). Getting the water seemed difficult, but not impossible, when BAM agreed to supply it—five months before the drought hit. Although the Academy applied to buy water from the city in August, it wasn't turned down until October, a week before Bausch's opening night. With three days to go, a suburban supplier agreed to sell BAM the water, and it was pumped into a plastic swimming pool installed below the stage, where it was to be heated to 160 degrees Fahrenheit, so the dancers wouldn't be chilled. "The next morning," says Phil Bither, "we lowered the thermometer into the pool—and it started dissolving."

The water, it turned out, had been delivered in a truck used to transport dry-cleaning fluid. So with 48 hours to go, BAM had 10,000 gallons of toxic waste on its hands. Although a second truckload of water was delivered by midnight, there was no way to heat it in time. At 5:30 on opening night, a crew of plumbers from Brooklyn Union Gas began running 200 feet of pipe from a water heater below the stage through the Opera House and the lobby to the main gas line under the street. By 7 P.M., when the curtain was due to rise, the water was just beginning to circulate. The show did eventually go on that night, an hour and 45 minutes late. "This," says production manager Paul King, "is the wildest outfit I've ever worked for."



THE 1987 NEXT WAVE POSTER.

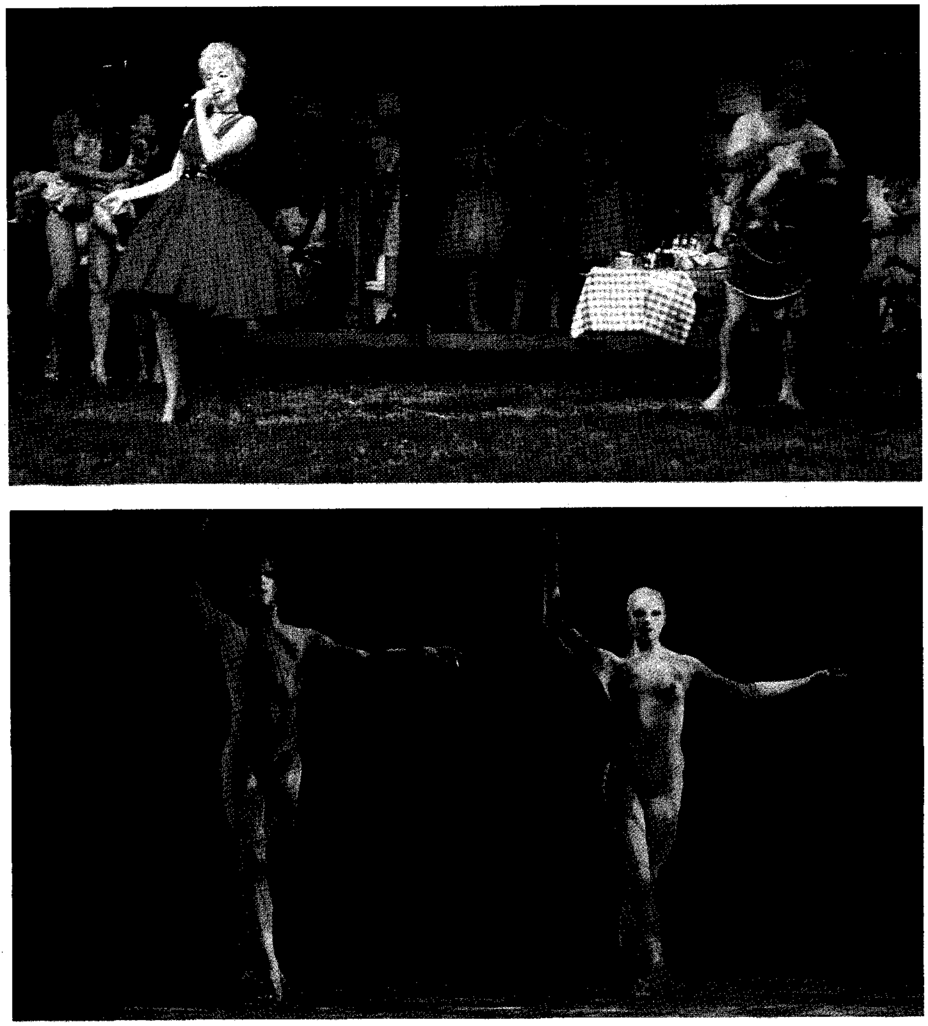
BAM devotes a lot of attention to bringing in the right audience.

"FUND-RAISING," SAYS Karen Brooks Hopkins, "is just a combination of good manners and a lot of chutzpa. When people give you money, you thank them; when you're doing something, you invite them. It's all common sense and good manners. The chutzpa is making sure that you ask them for what you want."

Hopkins came to BAM eight years

ago after a stint as a fund-raiser for the New Playwrights' Theatre, in Washington, D.C. Hopkins is aggressive, wisecracking, and thorough, and she has given BAM's fund-raising an entrepreneurial edge. She prepares each year's campaign as if it were a military operation, focusing closely on the largest objectives—getting multiyear commitments from foundations—and the smallest, like getting companies to pay for opening-night parties.

"What BAM did more than anyone else was take the natural phenomenon of collaboration and put it in a greenhouse," says consultant Tim Carr.



MAGUY MARIN'S 'BABEL BABEL' AND 'EDEN.'

She has managed to turn some of the Academy's deficiencies to its advantage. Because BAM does not have resident companies, it lacks consistent programming, which makes it hard to attract steady donors with an interest in ballet or chamber music. And since BAM is in Brooklyn, it holds little appeal for the supporters of Manhattan's cultural mainstream. Using the Next Wave as a hook, Hopkins went after a younger, more adventurous crowd. Drawing on the visual-arts community, the fashion world, and young business types, BAM set up the Producers Council—a group of about 120 people who give the festival $1,500 a year. In turn, the members are invited to "Meet the Artist" nights and annual Producers Council parties, and can buy priority tickets to the festival's events.

Hopkins has also been able to convince corporations that the BAM audience, which is young (the mean age is 33, as opposed to 43 at more traditional places, according to promotion and marketing director Doug Allan) and well educated, is one that they want to reach. This year, corporate sponsors gave the festival $570,000 in cash and other contributions.

Hopkins's biggest success came last year, when Philip Morris gave the festival a $500,000 two-year grant. In return, the cigarette company has its name on every piece of Next Wave stationery, every ad, every brochure, and every program, and packages of its cigarettes are on the tables at every party—visibility that few other arts organizations could offer.

"I felt we should try to direct more of our money to things that are not so able to get money from other people," says Philip Morris chairman and CEO Hamish Maxwell. "In other words, to try to be as useful as possible and, at the same time, to do things that might reflect a bit on our risk-taking. We thought it was an opportunity to support something that was worth supporting. And to get a little reflected credit for ourselves as a company.

"There's always the question 'Why do you do any of this stuff?' " continues Maxwell. "And I suppose you always have to answer that it's not our money, it's our shareholders' money, and we're trying to use it in a way that helps our business. We can't be totally altruistic without being irresponsible with somebody else's money. So we have to try to see business purposes in all these things, and we do."

BAM'S SUCCESS HAS INCREASED CORPORATE WILLINGNESS to support all the new arts, says Tony Micocci, director of City Center. "We all tend to fear the unknown. There's the tendency to seek some kind of legitimization, either because a critic raved about it or a friend said it was great. BAM has put an imprimatur on this art and created a legitimizing context. Funding sources are looking for the same kind of legitimizing factor. What Harvey and Joe have done is to make acceptable what would have been unacceptable."

John Killacky, now a programming officer with the Pew Charitable Trusts, managed both the Laura Dean and Trisha Brown companies when they appeared at the Next Wave: Dean in 1981 (when it was still a series) and Brown in 1983. The second time around, he says, "it was absolutely easier to raise money. The credibility the Next Wave has given the avant-garde with corporate and individual donors—it's almost entitled the genre. And it made Trisha more attractive to the touring market. People in America use the Next Wave as a barometer of what's important. The same is true of Europe."

Photographs: top, courtesy of Brooklyn Academy of Music; center, Philippe Taka.

# BAM IS THE ONLY GAME IN TOWN—DESPITE ITS SUCCESS, NO OTHER HOUSE IS TAKING THE SAME CHANCES.

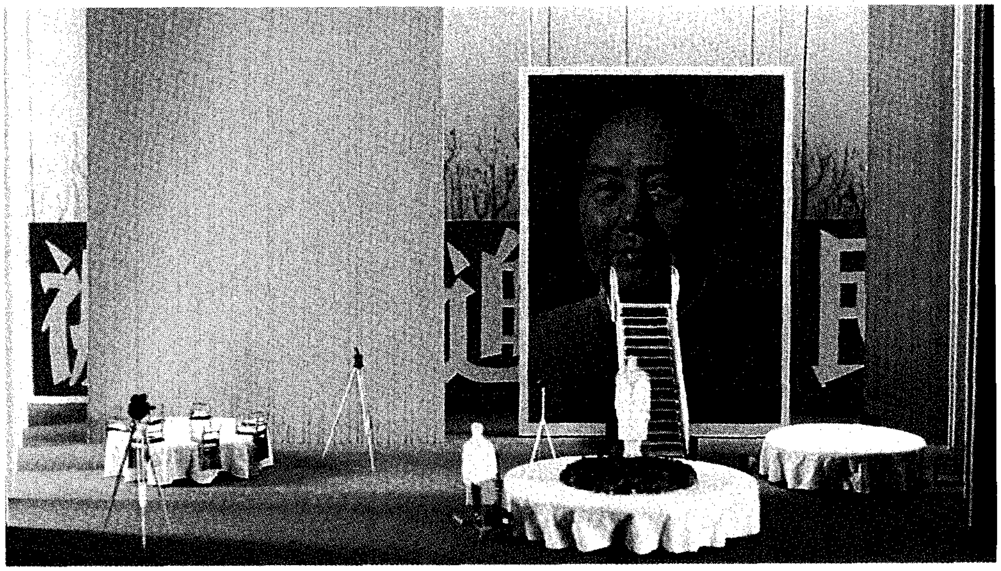
"BAM has broken up a lot of stuff," says Mark Russell, executive director of P.S. 122. "As a fund-raiser, I can point to BAM and say, 'Look, this work that we're doing directly lines into that. These are the artists who'll be playing BAM in five years.' And that helps funders understand what I'm doing and fund it. They can make connections. They're sort of a juggernaut for funding and have been able to give it cachet."

Corporate funding is not without its negative side. After all, corporations, as Hamish Maxwell admits, are looking to profit from their gifts, if only by improving their image. "The problem with shifting the emphasis to the corporate sector," says Micocci, "is that that's a very market-motivated funding source. It's kind of like deregulating funding; you have a corporation saying, 'This is my market. I'm trying to reach women over 43 with blonde hair because my product is a shampoo. Now I'm going to find an artist who appeals to those people.' So you get funding sources motivated by the folks they're trying to sell products to. You hope that the artists don't get lost."

On occasion, they do: *Vanity Fair* threw Morris's opening-night party last year, and during a break in rehearsals, Morris wandered out into the lobby for a cigarette. "Much to my surprise and chagrin, there were plastered giant blowups of *Vanity Fair* covers—Bianca Jagger's mug, and David Bowie kicking his leg up in the air—covers all over the lobby," says Morris. "I had to squint to see my posters."

But the problems with corporate funding are more significant than a few posters. Thulani Davis, critic and librettist for the opera *X*, says, "Corporations are interested in artists and institutions who have a track record—who get national coverage and, often, work in traditional forms. You have to be fairly well credentialed even to get noticed by them. So there's a conservatism to the process, and a mainstreaming." That process may exclude little-known performers or black and Hispanic artists who a corporate sponsor feels won't draw enough attention to its name and products. Those artists, in fact, are in a double bind—without money, they may not be in a position to move to the Next Wave, and without the Next Wave, they may not get money. In effect, the art rich get richer, as corporate money is funneled to established institutions and companies, and the poor, as always, poorer. Additionally, since corporations, unlike foundations, aren't necessarily committed to pushing the boundaries of the arts, they may fund safer artists with more audience appeal. "I think they're more interested in funding popular entertainment than in funding works that expand the horizon for the forms, whether it's dance, new opera," says Davis. And private funding may, indirectly, inhibit the kind of criticism for which the avant-garde is traditionally known. At the very least, artists who attack the status quo are less likely to apply for—or receive—corporate sponsorship than those whose work is less critical.

"Corporations are interested in artists and institutions who have a track record. So there's a conservatism and a mainstreaming," says librettist Thulani Davis.



THE SET FOR 'NIXON IN CHINA.'

DESPITE THE glamour and the hoopla associated with the Next Wave, it is not a money-making proposition for the Academy or its artists. The kind of work that BAM puts on—Robert Wilson's theater of images, with its enormous floating Abraham Lincolns and backlit spaceships, David Salle's rolling ears of corn, or Ping Chong's steamy version of Heaven—are enormously expensive to mount. And Lichtenstein will go to extraordinary lengths to secure projects: When it looked as though *The Mahabharata* would bypass BAM because the Academy didn't have a stage large enough for it, he negotiated with the city to renovate the Majestic. This year, *Nixon in China* and *The Mahabharata* will cost BAM close to $750,000 (since both those works are being co-produced by other outfits, their total cost is several times that). Most of that money goes to production costs, not artists' fees, which can be quite low. For last year's *the CIVIL warS* (an opera that BAM did not commission), Philip Glass got just $11,250; the production cost BAM a total of $553,000.

At some level, BAM is the only game in town—despite its success, no other New York house is taking the same chances. "I knew with *Nixon* that we needed money," says Peter Sellars. "BAM was the only place in New York with the commissioning ability and the network of financial support for new work. It's the only place in New York that's done new work of this scale—new work that isn't *Cats*."

Which means that if BAM decides *not* to do a work, it may

Photograph by Adams/Goodman.

not be seen in New York. (The latest Philip Glass–Robert Wilson opera, *The Palace of the Arabian Nights,* was rejected because BAM felt the artists' fees were too high.) BAM has given rise to "a kind of feudal system in which there's one lord of the manor," says Jed Wheeler, who represents Glass. "There had been none before, but people trying to create new work have very few places to go if the Brooklyn Academy decides that the fee is wrong. It sets up a quasi-monopoly, and it breeds an institutional arrogance on behalf of the Brooklyn Academy."

For the works it *presents,* BAM pays only a portion of the total, leaving the artists to raise the rest—which can be considerable. Almost all of those artists lose money on their Next Wave seasons. (In fact, most lose money on a New York season, whether at BAM, Dance Theater Workshop, or City Center; they make money on the road and through commissions.)

"We pretty much lost the ranch, even though it was a fabulous smash hit," says Mark Morris of his last BAM appearance. "It was very, very difficult financially. We lost about $40,000. Which is incredible, because it was totally sold out."

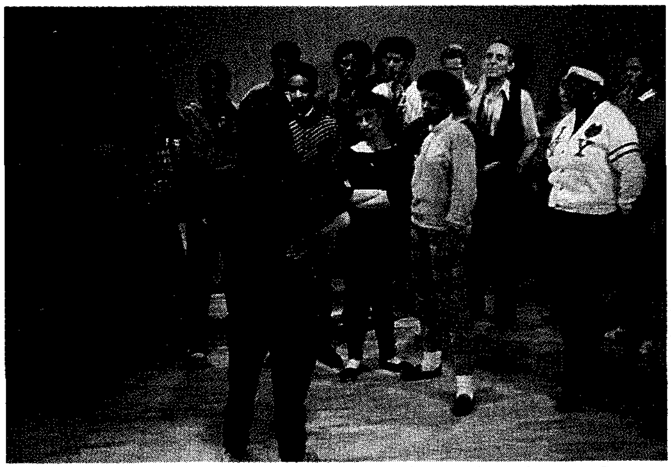
Trisha Brown got $35,000 for her 1983 appearance, which included *Set and Reset,* her collaboration with Laurie Anderson and Robert Rauschenberg, but the piece cost more than $125,000 to bring to the stage. And even less physically ambitious works, like Eiko and Koma's *New Moon Stories,* which appeared in the LePercq Space last year, can cost as much as $40,000 to put on. "That money does not pay to commission the work. It's a cooperation another way," says Ivan Sygoda. "In other words, BAM is not buying the work. And it is making it possible for interesting work to happen in an interesting place. And there's no doubt that they have a superb visibility machine, and artists gain from that."

The Next Wave focuses attention on its participants, both with critics and with other arts organizations. "The Next Wave is like a major pebble that's been thrown in a pond," says Tony Micocci. "I know that when an artist appears at the Next Wave, every major booker worldwide takes note of it. You can go from obscurity to [become] if not necessarily a household name, then at least one in the world of the performing arts."

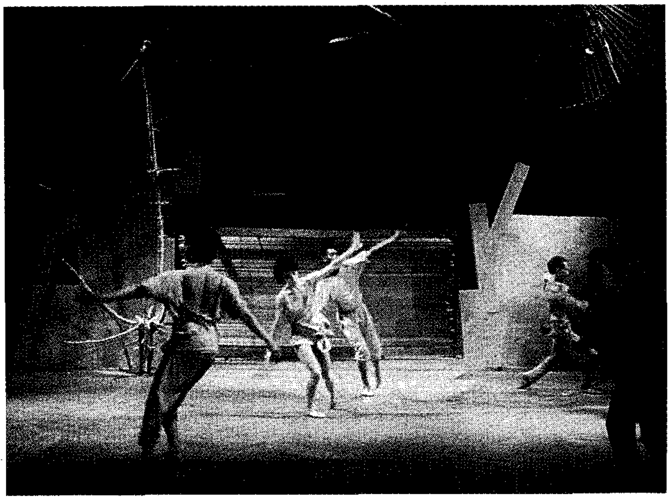
Says choreographer David Gordon, "Harvey has in fact changed the face of so-called modern work, changed the attention given to it, popularized it, which is one of the things people malign him for. The avant-garde eventually becomes not so avant, and the next people become the avant-garde, and that's sort of life. And he really turned a lot of focus on a lot of people who might still be lurking around in corners."

Because of that power, BAM holds a peculiarly ambivalent place in the performing-arts community. "BAM," says Tim Carr, "is like Elvis getting out of the army. You know he's not going to do it again, but then he might surprise you and come back with a '68 television special."

In 1982, Carr was a BAM programming consultant, and on his recommendation, Lichtenstein included composer Glenn Branca's Symphony No. 3 (*Gloria*) in the Next Wave series. In his earlier work, Branca had used electric guitars and drums, and, as one critic wrote, "the sheer, visceral onslaught was exhilarating." For his Next Wave composition, though, he turned to homemade mallet guitars—electric-guitar strings strung on wooden racks—tuned to play not the notes of the musical scale but their harmonics. The results, according to *Times* critic John Rockwell, were "deafeningly glutinous." And the composition, says Carr, "was not at all what we had bargained on." During the performance, a quarter of the audience walked out. Afterward Carr, deeply upset, walked over to the darkened Opera House to be alone. A few minutes later, Harvey Lichtenstein sought him out. When Carr began to apologize, Lichtenstein stopped him. "He said, 'I thought it was really good,' " says Carr. "And that this is what it's all about: controversy, and people reaching for more than they can grasp." ■



*Liz Swados rehearses* Swing.



*Nina Wiener's* Wind Devil *was in the 1985 festival.*

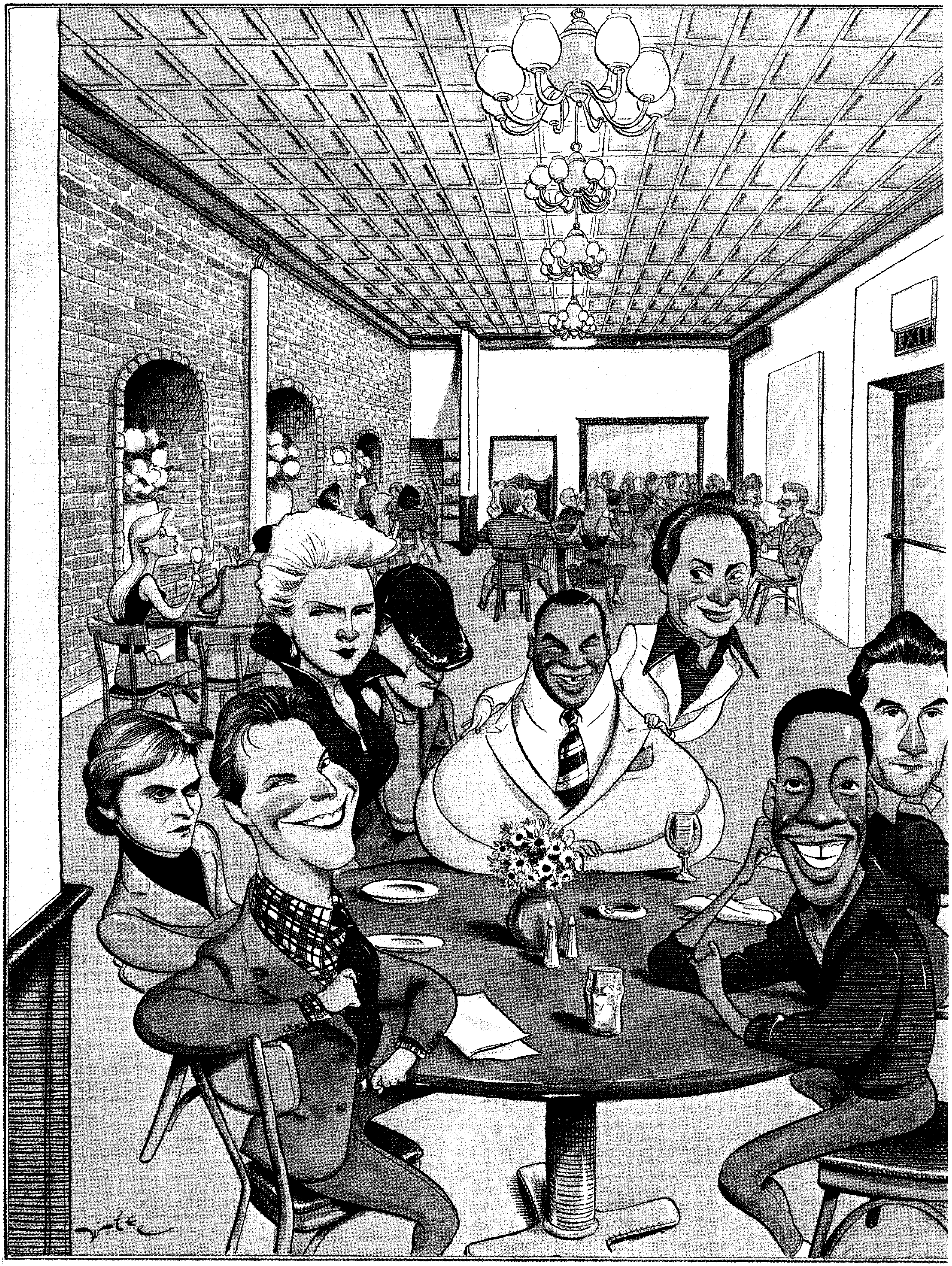
*Peter Sellars's* Zangezi.

*Peter Zummo.*

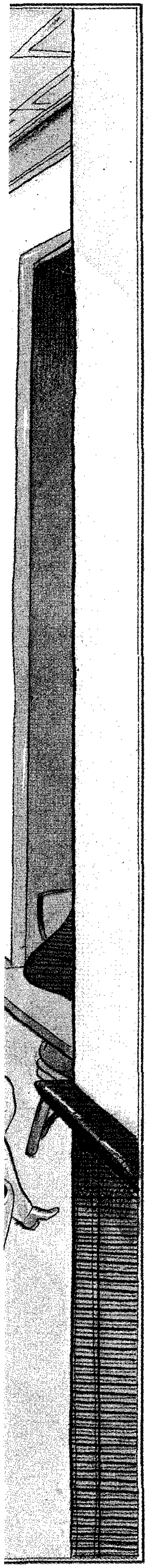
"BAM is an international focus," says choreographer Nina Wiener. "A *lot* of people want to have that."

BAM'S BROAD CANVAS.

Photographs: top, Tom Brazil; center and bottom left, courtesy of Brooklyn Academy of Music;



*On a hot night, the familiar faces at Columbus might include Mikhail Baryshnikov, Madonna, Mike Tyson, Jackie Mason, Robert De Niro, Eddie Murph*



nd Dennis Quaid.

# WHERE HAVE YOU GONE, WOODY ALLEN?

## FOUR HOT RESTAURANTS ARE TURNING THE TABLES ON ELAINE'S • BY DAVID BLUM

AT AROUND 10:45 ONE RECENT evening, a waiter removed the RESERVED sign from the round table against the right wall at Elaine's, just after the turnoff to the bathrooms. He took away the cloth napkins, white tablecloth, silverware, and wineglasses and laid bare to anyone watching (there were only a handful of patrons at the time) the tragic news:

Woody Allen wasn't coming.

Every night of the week for too many years for anyone to remember, Elaine's has held that table for Woody Allen. The director has carefully cultivated his reputation as a recluse, but he has just as carefully cultivated his relationship with one of New York's best-known restaurant owners, Elaine Kaufman, whose Second Avenue saloon has been perhaps the foremost postwar literary haunt in New York.

For years, Woody Allen made Elaine's his restaurant, but in the last few months—if you are to believe the accounts of newspaper gossip columnists, Elaine's regulars, and others who monitor Allen's whereabouts—he has found some new places to eat. He began eating more often at Elio's, just a few blocks away from Elaine's. And lately, he has been dining at Primola, a fashionable new Italian restaurant on Second Avenue near 64th Street. He still shows up regularly at Elaine's, and remains a part of her loyal following. But like many of those who once considered her restaurant their private club—to be attended every night without fail—Allen has begun to roam.

About a half-hour after the waiters had packed up the last RESERVED sign at Elaine's that night, the tables were just beginning to fill at a nondescript restaurant at the corner of 69th Street and Columbus Avenue called Columbus.

By 11:30 P.M., around the time Elaine's had almost emptied, Columbus was packed.

Actor Eric Roberts sat alone. He'd already been there for a while, first having a drink with Dennis Quaid, in town to promote his new movie, *The Big Easy,* then having a drink with a young, attractive couple who were not immediately recognizable. He then had a drink with a Columbus regular named Max.

At 11:30, though, there was no one to keep him company. But Columbus is the kind of place that a regular knows will draw in at least a friend or two; so Roberts sat quietly in his chair, sipped a drink, and examined the scene.

Across the room, Jack Weston had just

ILLUSTRATED BY MICHAEL WITTE

## **RARE NIGHTS:** *It would be an overstatement to say that Elaine's is dying. On the right night, the view can be dazzling. But those nights are increasingly rare.*

finished having dinner. The maître d' gave his table to Jim Carabatsos, the hot Hollywood screenwriter whose *Hamburger Hill* had just been released.

On other nights, the cast of players is different. But almost every night, from about 10:30 until the early hours, Columbus offers a substantial cast of show-business types. One night, Burt Bacharach and Dionne Warwick will be at one table, Melanie Griffith at a second, and Brian Dennehy at a third. Another night, Dennis Hopper, hockey player Ron Greschner, and boxer Ray "Boom Boom" Mancini will show up. Former child star Mason Reese will leave his table, and Pulitzer Prize–winning novelist William Kennedy will take his place.

Sean Penn and Madonna go there almost exclusively, often meeting their friend Danny Aiello, who is almost always around. Robert De Niro spends time at the restaurant (he owns a tiny piece of the action, as do Mikhail Baryshnikov and Regis Philbin). Warren Beatty has come in on occasion, as has Barbra Streisand, but they prefer the solitude of the back room, where average folk get seated during peak celebrity-watching hours.

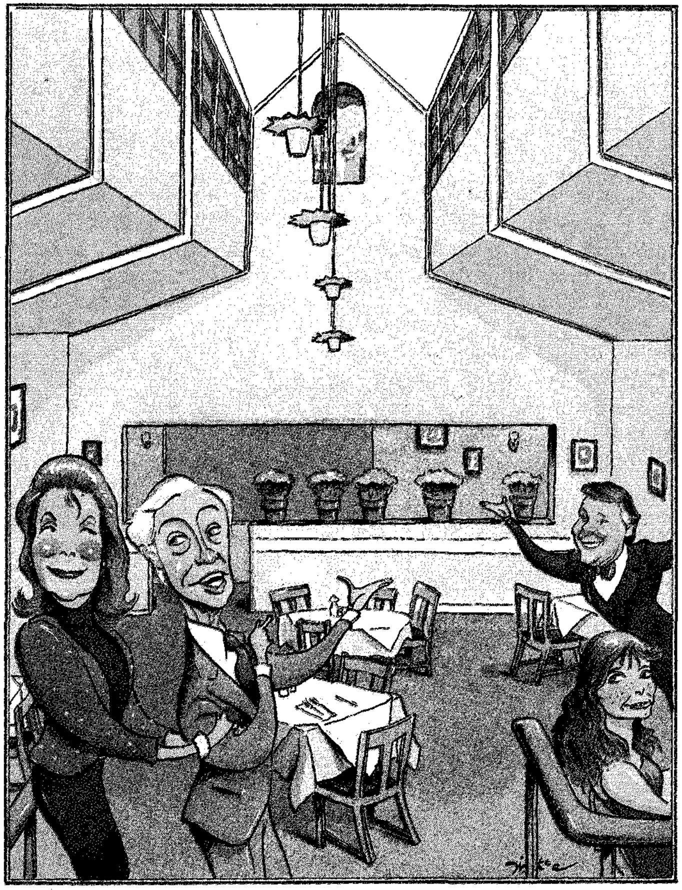
It is a crowd that once belonged to Café Central, where part owner Paul Herman, an actor who appeared in *The Color of Money,* worked as the manager. The hot restaurant of the late seventies, Café Central faltered when it moved from Amsterdam Avenue to Columbus Avenue, then closed. Herman surfaced again at Columbus, where he roams the room every night.

On this night at 11:45, he went to greet Paul Stanley, the Kiss guitarist, who was standing in the bar area and scanning the room for an empty seat. Unfortunately, the best tables—the three that form a semi-circle around the right-hand side of the main dining room—were taken. This is where the owners seat their best friends and customers, who also tend to be celebrities. So Stanley finally got a smallish table toward the back of the dining room. He did not look terribly happy about it.

Meanwhile, however, things were looking up for Eric Roberts. He'd found someone else to talk to, another Columbus regular—Jon Lovitz, of *Saturday Night Live.*

So by midnight, usually the peak moment at Columbus, just about everybody was happy. There was still the possibility that comedian Jackie Mason might show up, even though his regular table had been given away. And there remained a distinct chance that Eddie Murphy might arrive with his substantial entourage.

Eddie Murphy didn't come that night, but he did show up the following night, a Friday, with Mike Tyson, and the entertainer and his people were seated at a nice table for twelve in the main room, right near Kevin Costner.



*Comden and Green, Mike Nichols, and Karen Allen favor Orso.*

IT WOULD BE AN OVERSTATEMENT TO say that Elaine's is dying. It's merely suffering from an acute case of celebrity withdrawal.

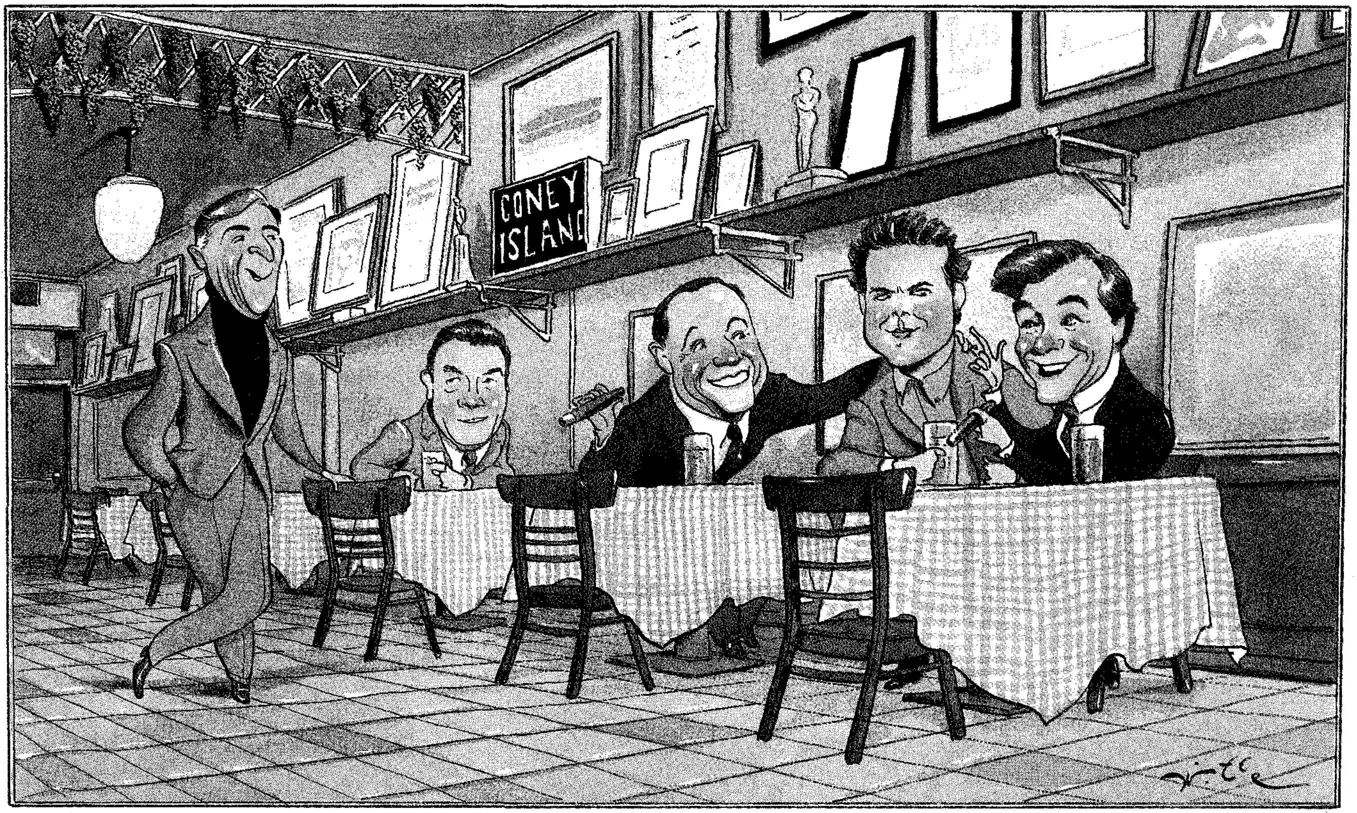
Movie and literary stars still drop in, and on the right night the view can still be dazzling. But those nights are increasingly rare—and the dull nights, when even pretenders get treated like royalty, seem to be more common. Four main competitors have moved in, with their own version of clubbiness and exclusivity. Besides Columbus, there is:

☐ Orso, an Italian restaurant on Restaurant Row in the theater district. Opened in March 1983 by Joe Allen, who owns the place that bears his name next door, as well as restaurants in Toronto, London, Paris, and Los Angeles, it has become a restaurant of choice for movie and theater people. On a given night, you're likely to find Betty Comden and Adolph Green eating at a nearby table; at lunch, you may find Karen Allen and Steve Rubell eyeing each other from across the open, friendly room.

☐ Elio's, also Italian, just a few blocks from Elaine's on Second Avenue—opened in 1981 by Elaine's former waiter-manager, Elio Guaitolini. It's co-owned by Anne Isaak, the wife of Random House editor Joe Fox, adding to the literary swirl. Here you'll find many people who once went to Elaine's every night and now search for a little variety in their lives. Richard Gere has come here, as has Woody Allen. You'll also find Elaine's regulars like book publisher Morgan Entrekin and Carl Bernstein.

☐ Primola. It's too soon to say whether this new restaurant will join the ranks of top-drawer celebrity establishments, but it has the advantage of Woody Allen's tacit endorsement—plus occasional visits from the likes of Neil Simon and New York *Times* columnist Abe Rosenthal, whose paper gave the restaurant a two-star rating after just seven months. The owner, Giuliano Zuliani, used to work for Elio; he's taken a chef in as a partner and turned out a place that is quickly developing a reputation for good food and a famous clientele.

Of the challengers, only Elio's has been around long enough even to begin to rival Elaine's record for longevity—and there's the argument, supported by recent trends, that the life span of Elaine's competitors may be shorter than



At Elaine’s, people like Gay Talese, Albert Finney, Alan King, Mickey Rourke, and George Segal hold down prime tables.

people think. According to the New York State Restaurant Association, three out of four restaurants close or change hands within five years of opening.

“I’ll be here as long as I want to be here,” Elaine says. But even if her regulars are as loyal as she believes, her continued success is in no way guaranteed.

“Elaine takes her regular people for granted, but she really can’t afford to anymore,” says a well-known New York writer who has been to her restaurant often since the sixties, and asked for anonymity so that he could keep his regular table by the right-hand wall. “The food *is* lousy. It *does* cost too much. And after a while, you realize there are plenty of other places to go in town.”

“I THINK ELAINE’S IS HARD TO EXPLAIN at this point,” says Tim Zagat, who compiles the annual *Zagat New York City Restaurant Survey*. “People are saying, ‘I came for the celebrities. . . . Where were they?’ ”

Hundreds of negative comments were sent to the Zagat guide for next year, which bases its annual ranking on consumer voting. The 1988 guide calls Elaine’s “the clear winner of our bums for the buck award,” and reports a few choice critiques:

“Chef Boy-Ar-Dee.”

“Why pay to be insulted?”

“If you want to see Woody and Mia, rent a video.” (Last year’s guide commented, “It’s no wonder Woody and Mia are so thin.”)

“Now there are just so many restaurants that people don’t go to the same one night after night,” says Zagat. “They want good food and will travel to get it.”

On a scale of 0 to 30, Zagat this year rated Orso and Elio’s at a more than respectable 19 for food, Columbus at a mid-range 13, and Elaine’s near the bottom of the pile, at 8. For service, Orso is ahead at 18, with Elio’s right behind at 16, Columbus at 13, and Elaine’s, once again, at 8.

Defenders of Columbus argue that its food is at least cheaper than the food at Elaine’s, with perhaps a little more variety. Zagat puts an average Columbus meal at $21, compared with $28 at Orso, $30 at Elaine’s (a figure most regulars would dispute as too low), and $34 at Elio’s. (Primola wasn’t ranked by the 1987 *Zagat*, but it’s in the Elio’s price range.)

Still, Elaine’s has its loyalists—even among those who have recently made a practice of eating elsewhere. They argue that since no one goes there for the food to begin with, to attack the place for that reason is to miss its essential purpose: to serve as a sort of clubhouse for its regular clientele.

“When I go out to eat,” says Gay Talese, an Elaine’s regular since the mid-sixties, “I do not want to be with some orthodontist’s wife who lives in Apartment 13-J of some high rise, with a view of the river, who’s telling me not to smoke my after-dinner cigar. I do not want to be told I have to wait at the bar. I want to walk into a restaurant and be shown to a table that is being saved for me, with a clean tablecloth.

“And that,” he says, “is why I love Elaine’s.”

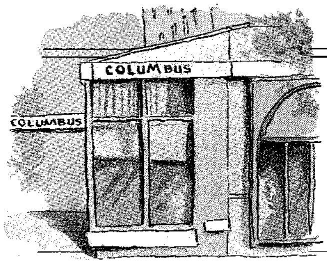
He explains the current controversy this way: “It’s like a large Italian family. And like any large Italian family, there are unhappy cousins, complaining in-laws, people who are afraid of being left out of the will. Elaine is like the Johnny Carson of restaurant owners. They keep trying to knock her off, but she’s still the best.”

However, Talese does concede one important bias. “I don’t go to restaurants for the food,” he says.

The prices still rankle customers. Several Elaine’s regulars believe that there are different prices for different customers, something Elaine vigorously disputes. A famous movie actor, who can afford the prices, had this to say to a friend upon seeing a large check for a recent dinner:

“Why is it that if I go to Elaine’s and have a cup of coffee, or if I go and have a three-course meal with two bottles of wine, or if I get a tossed salad and a beer,” he sighed, “the check always comes out to exactly $137.22?”

Elaine isn’t worried about all the com-



**COMING UP FAST:** *Columbus's cast of characters includes athletes like Ron Greschner, writers like William Kennedy, and, sometimes, Warren Beatty.*

motion, though she concedes that she's aware of the defections.

"They go away.... Sure, they go away," she said around nine o'clock one evening as her restaurant was filling up with mostly unfamiliar faces. "But they always come back."

And what does she think of Orso?

"A charming place. You go there, you have dinner for an hour and a half, you leave."

Columbus?

"Very loose. You got a bunch of people drinking coffee."

Elio's?

"He's a jerk. He handed out his business card while he was a waiter here. I won't forgive that kind of dirty pool." (Elio denies the charge.)

The other subject that aroused Elaine to anger is criticism of her food.

"They don't know what they're talking about," she said. "The food is like their mother made, and they always complained about her cooking, too. It's exactly the same food as everywhere else, only we're not as fancy about it.

"I went to Bellini for lunch today with my group of ladies," she went on, referring to the fancy midtown Italian restaurant, "and it was the same as our food. Just as good."

NEW YORKERS WHO WERE born after the invention of the Cuisinart might be interested to learn that before Elaine's, several other restaurants were magnets for celebrities who like to confirm their existence by going out to eat and being gawked at.

Elaine's most recent antecedent was Downey's, and though it was more a gin mill than a restaurant, it was still the place in New York where you'd be most likely to find Paul Newman and Richard Burton eating dinner. On Eighth Avenue, between 44th and 45th Streets, it ruled the spot now held by the Barking Fish Café.

Of course, many other restaurants also successfully catered to the rich and famous, among them the Stork Club, Toots Shor's, and P. J. Clarke's, all in the Fifties. Through the forties and fifties, those places overflowed with celebrities and sports figures: The likes of Joe DiMaggio, Marilyn Monroe, and Frank Sinatra could be found eating on any given night, and drinking until the early hours of the morning. Of those spots, only P. J. Clarke's is still around, and it's not what it once was.

"In the forties, you'd walk into the Stork Club and see three floors packed solid with people every night, and you'd say, 'This could *never* end,' " said Joe Allen as he munched a tomato-and-mozzarella salad at a rear table in Orso. "Today, it's a park."

In 1960, Elaine Kaufman and Elio Guaitolini were working at Portofino in Greenwich Village. Their friend Joe Allen, who'd worked at P. J. Clarke's, had just opened a place uptown. In 1963, Elaine found a space where she could open her saloon for about $10,000 and grabbed it. She and Joe Allen had become friends, and he came to her opening-night party.

OVER THE NEXT FIFTEEN years, Elaine's developed its reputation for attracting celebrities, mostly by treating them with special care. From the day she opened until now, Elaine would always keep one table free no matter how crowded it got; that way, friends like Mickey Rourke, Alan King, Albert Finney, and George Segal could always count on a table.

"She takes care of the people she knows," says Peter Stone, the playwright. "If I'm taking Domingo out after the opera and he wants to go to Elaine's, I can take him there and know that no matter what, she will have a table."

For years, Elio studied at the knee of Elaine and learned how she made writers feel good.

"She would tell them how she'd read all their books," he remembers. "But she never read any of their books. She doesn't read them. She used to give them to me, and I would read them, and I would tell her, 'Elaine, this is what the book is about,' so she would know." (Elaine says she reads "most" of the books written by her literary friends.)

The crowd kept growing and growing; by 1968, she'd bought the building and started turning a profit. And by then, a regular circle of writers would come to Elaine's nearly every night—people like Norman Mailer, George Plimpton, Tom Wolfe, and Gay Talese; the editors of *Esquire, New York,* and the *Times;* and a steady stream of movie producers, directors, actors, and stars. Of course, Woody Allen became the best known of them, and he in turn helped nurture the Elaine's legend by eating there during the opening scene of *Manhattan.*

But then the fighting began—an internecine battle of tough personalities that may have sown the seeds of Elaine's current troubles.

Elio left in 1977 to open Parma. Two years later, after a soured partnership drove him away, he opened Elio's. Elio was not speaking to Elaine. Among his staff at the beginning was Giuliano. Now Giuliano has left Elio's, under a similar cloud, to start *his* restaurant, Primola. Elio is not speaking to him either.

The three feuding restaurant owners do have at least one characteristic in common, though.

They all like to keep a table open for Woody Allen.

AT 11 P.M. ON A HOT NIGHT, when Elaine's is filling up and Columbus is jumping and even Orso is getting a second wind from the post-theater crowd, Elio's and Primola are quietly winding up business.

At his restaurant, Elio is sitting at one of the front five tables next to the bar, considered to be the best tables in the place. His day is over, and just a few couples are finishing their dinner.

"Elio's is where people come to eat," he explains. "We are busy when those other places are empty, and they fill up after we have finished. At 6:30, Elaine's is not crowded, and we are."

Elaine's regulars seeking something new—like writer Noel Behn, Woody Allen, Morgan Entrekin—can be found in the front section.

"We're loyal to Elaine's, " says Behn, a novelist who wrote *Seven Silent Men,* "but we like to make the rounds."

At Primola, down Second Avenue, Giuliano has already established the "better" tables, and they remain open for celebrity arrivals, near the door. And though he has printed menus, Giuliano prefers to promote specials personally.

The other night, as Woody Allen was finishing his dinner and putting on his customary rain-hat disguise to head outside, he leaned over to Guiliano and indicated what the owner most wanted to hear, perhaps the greatest mark of his success to date:

Woody said to hold his table for the following night.

BUT WHAT IF YOU'RE NOT FAMOUS? What if you just want to sit near famous people and eat the food they eat, at the restaurants they pick?

If your goal is to eat your dinner while observing people more famous than you—and perhaps even make their meal miserable by staring at them—then you probably ought to go to Orso, where a reservation will guarantee anyone an unobstructed view.

Here's what it's like:

First of all, you should go when you'd least expect to find anyone in a theater-district restaurant—at 8 P.M., when the Broadway curtains rise. That has become the hour when all the really famous people show up for dinner. You'll be eating in the back room, probably, which isn't all that bad—comfortable tables even for two, the pretty, distinctive plates, and the same reasonable menu that the stars get.

At the tables that line the walls of the front room, you'll see a lot of people acting theatrical. That's because they are theatrical people—Wendy Wasserstein, the playwright; Mike Nichols, the director; and Frank Rich, the drama critic, who used to be seen at Elaine's all the time until Joe Allen opened this place three blocks from his office at the *Times*.

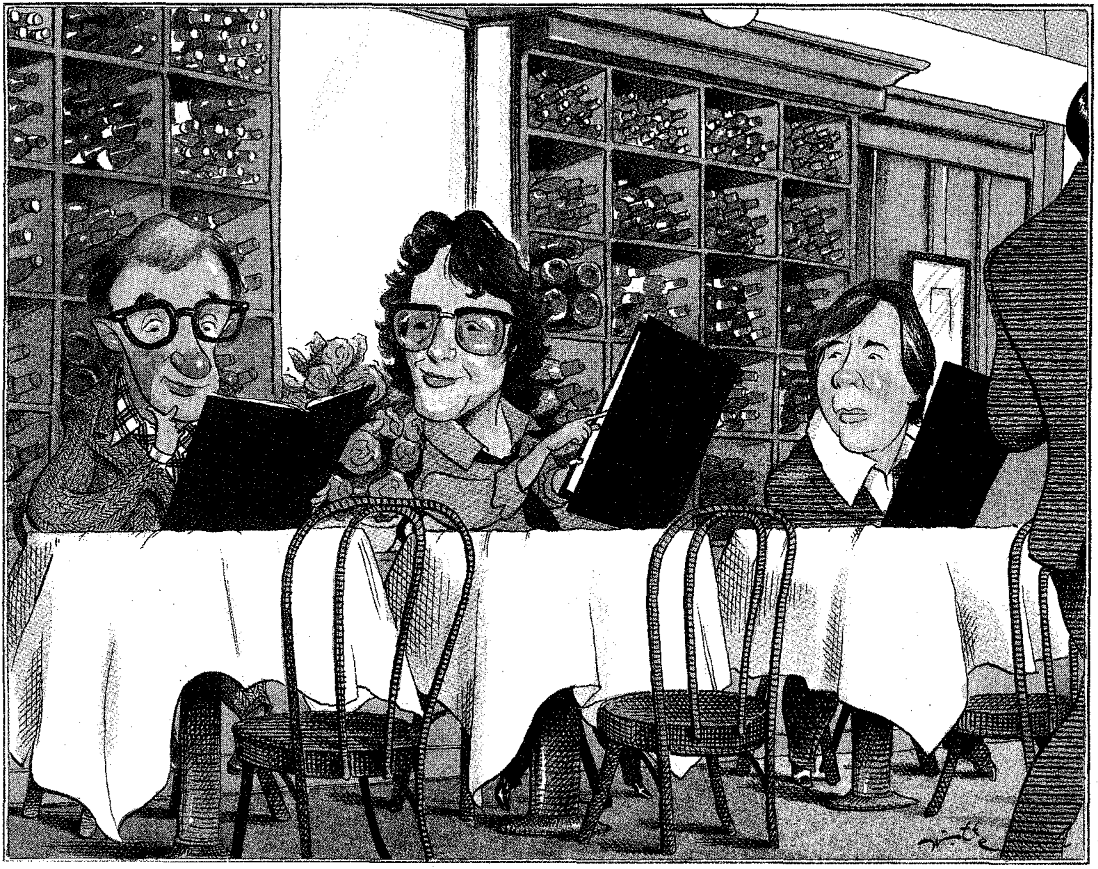
"Location, location, location," says Joe Allen. "That's what it's all about."

Except for the matter of table location, which Allen believes stems mostly from restaurant insecurity. "People who count don't care where they sit," Allen says. "People who don't count, care."

But Orso regulars explain that a table hierarchy definitely exists, and that regulars count on their position in the front room to confirm their status. The only difference is that Orso prefers a reservation—and does not hold tables for friends of the place. This may stem in part from the fact that unlike his counterparts, Joe Allen spends little time in Orso on a daily basis and almost never joins people at their table. He attends to his other restaurants in America, and that, combined with his love for Italy, keeps him away most of the time.

"He's a mysterious presence," says one Orso devotee. "Nobody really gets to know him very well."

Still, it is precisely his passion for running a good restaurant that has made Orso so popular—its physical and acoustical comfort (no music to distract from conversation), its highly rated food, and its unpretentious service. A bottle of wine is put on the table here for the customer to serve as he chooses. "People who smell the cork and all that stuff don't know what they're doing," Allen says. "If you want theater, go to the theater. And come here to eat."



*Elio's appeals to literary types like Carl Bernstein, but Woody Allen and Richard Gere drop in, too.*

MANY OF YOU MAY BE wondering whether any of this really *matters*. How, you ask, could the simple selection of a restaurant be worth this much attention?

Perhaps this story will help put the matter in some perspective.

A young, attractive Media Couple, fresh on the New York literary scene and in search of a regular hangout, discovered Elaine's in the late seventies, and it became their home. They would eat at other restaurants, too, of course, but after a while they became a part of Elaine's "regular" circle—the people who get their favorite table if they want it, who get an offer of free after-dinner drinks from their waiter, and whom Elaine will even sit with for a few minutes.

They went there for years, until one day, the Media Couple decided they no longer wanted to eat dinner at the same table. They were breaking up.

But by this time, it was the mid-eighties, and they had a problem. You see, they had developed this close personal relationship with Elaine—but they'd also developed similar bonds to the owners of Orso and Columbus, and even a popular downtown hangout called Indochine.

And so, even though the couple weren't married, they still had a matter of mutual property to discuss—namely, the custody of contacts with New York's most powerful restaurant owners.

The man got Elaine's and Indochine.

The woman got Orso and Columbus.

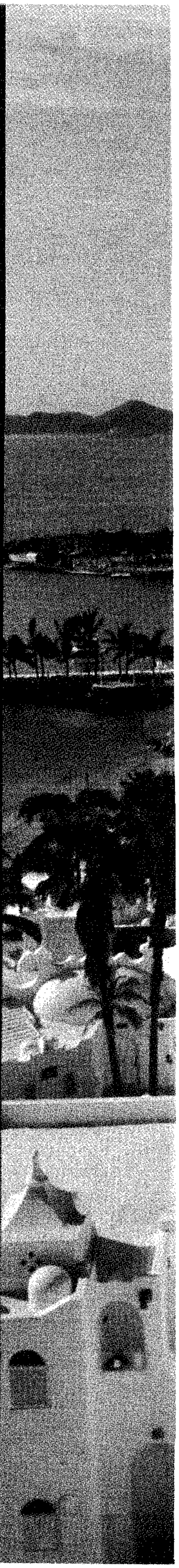
"I came out ahead," the woman said over a drink at Columbus. She has not been at Elaine's in "a long time," she says, and she does not miss it. To her, the scene at Columbus is far more vibrant, more exciting than Elaine's ever was.

And there was proof of her point right across the room, at the coveted corner table, where actor Sean Penn sat with a group of friends. What a thrill it was—to be in the same room with Sean Penn as he ate his dinner. ■

# WINTER TRAVEL

BY ROCHELLE REED

AN EXUBERANCE OF VACATION SPOTS, FROM TURRETED MINI-CASTLES TO DOWAGER HOTELS TO THE ART DECO INTERIOR OF A PRIVATE RAILROAD CAR

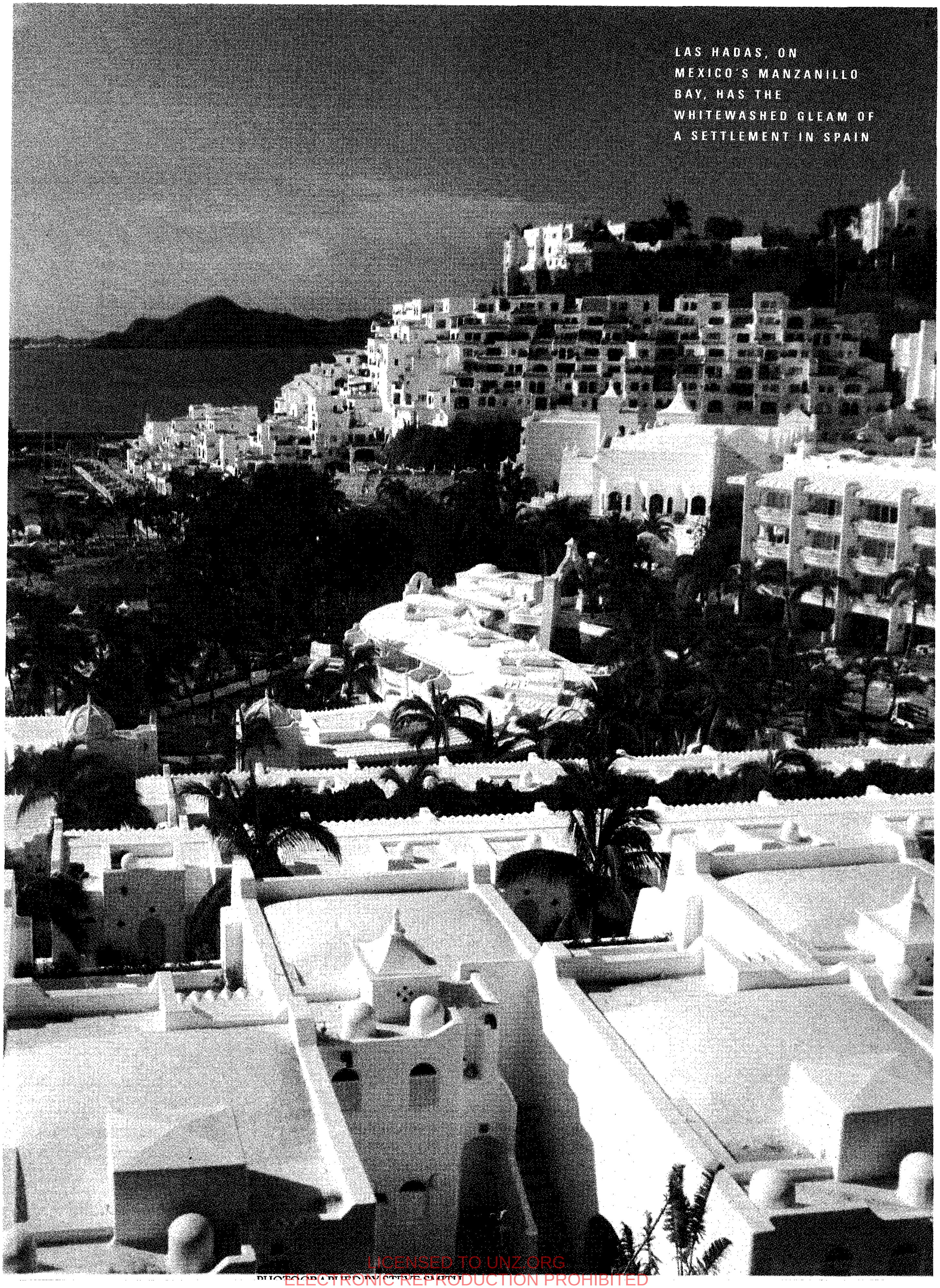


## AT THE BEACH

### LAS HADAS

CARVED INTO THE SIDE OF A MOUNTAIN, the white plaster architectural fantasy known as Las Hadas, a $33-million resort on Mexico's Manzanillo Bay, looks like a procession of Dairy Queen ice-cream cones marching down to the beach. The towers and turrets you see at every turn make it difficult to decide whether you are in Spain, Greece, Italy, or Morocco.

As resort legend has it, the late Don Atenor Patiño, the "Bolivian Tin King," selected this site in 1964 after roving the earth seeking a spot that combines the world's best climate, most beautiful scenery, and most pleasant beach. Having found it (the sand is brown, but that didn't seem to dampen Dudley Moore's spirits when he romped there with Bo



LAS HADAS, ON MEXICO'S MANZANILLO BAY, HAS THE WHITEWASHED GLEAM OF A SETTLEMENT IN SPAIN

PHOTOGRAPHED BY STEVE SMITH

WINTER TRAVEL

Derek in *10*), he hired architect José Luis Ezquerra to come up with the design. The plan was gorgeous, but so complicated that construction took ten years.

There are cobblestone paths, smooth plaster walls, winding stairs, and fountains—a setting that seems to promise glimpses of women in robes and veils. What you're likely to see, instead, is a long-limbed American girl with a tiny bikini and flowing caftan, accompanied by her television-star boyfriend. (Some of the lavish private homes above Las Hadas are owned by the Hollywood set.)

Life at Las Hadas centers on the swimming pool—a pool so big it's traversed by a rope bridge and is home to iridescent-green, nonaquatic iguanas, living aboard two landscaped islands. (Around noon, waiters feed them trays of bright hibiscus blossoms.) There's a children's pool, too. Float onto a submerged stool at the main pool's swim-up bar and pause for a delicious banana daiquiri or coco loco. The coco Las Hadas, a fresh, whole coconut served with lime, salt, and Tabasco, is great as a little snack. One important tip: Get to the pool early—before 10 A.M.—to requisition a lounge chair.

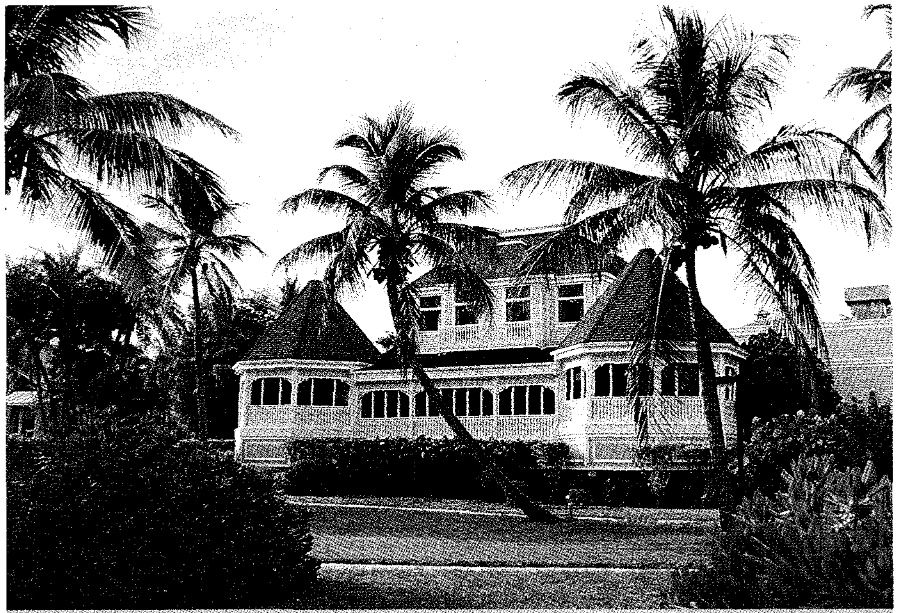
The rooms—each with an ocean view, private balcony, marble floor, and flawless air-conditioning—will put you in mind of the digs shown off on *Lifestyles of the Rich and Famous,* and for good reason; the program often films here. Suites are mini-castles; two of the master suites have their own pools. Some of the rooms in the four-story tower at the back of the property need refurbishing; if you don't like your room, ask to be switched. One woman in a CBS Publishing visor claimed to have changed six times.

There are four restaurants: sporty Los Delfines, at water's edge, near a spot where dolphins sometimes frolic; the beautiful palm-shaded, pink-clothed El Palmar, next to the pool; Legazpi, with its Brunschwig & Fils–upholstered chairs and classic international cuisine; and my favorite, El Terral, a terrace restaurant with a view over the bay. One night, the hostess fêtes you with tequila in your own tiny souvenir cup, tied with a jaunty red ribbon; another night, you're plied with tasty antojitos. Try the stuffed fillet of fish with basil sauce (about $15) and a cactus-leaf salad (about $8). And don't forget the mango flambé (about $5).

Guests can golf, water-ski, go windsurfing, play tennis, scuba dive, and sail (yachts from all over the world tie up at Las Hadas's small harbor). The resort's travel agent will arrange tours of the area. If you like to shop, you'll especially appreciate Friday nights, when a Mexican fiesta is held in one of the resort's plazas. Prices for the handicrafts—small carved fish, silver jewelry, painted boxes—are fairly low.

Las Hadas prides itself on its service, but the pace is slower in Mexico, so consider yourself warned: Type-A people could be driven over the edge by a 30-minute wait for a bellman or a mislaid drink order. Not to mention the final bill, which comes to *millions* . . . of pesos.

The Las Hadas Resort's reservation address: 10802 Farnam Drive, Suite 200, Omaha, Nebraska 68154 (800-228-3000). In winter (December 20 to April 9, 1988), rooms are $175 to $200 per night, double occupancy; suites sleeping three to five are $350 to $1,000 per night; add 15 percent tax. No meals are included. The resort is a 45-minute taxi ride from the Manzanillo airport. A.E., D.C., M.C., V.


THE RESTAURANT AT CASA YBEL, A COMPLEX OF CONDOMINIUM VILLAS.

## CASA YBEL RESORT

A FIVE-INCH MANTLE of multicolored seashells encrusts the tide line on Sanibel Island, in the Gulf of Mexico off Florida's southwestern coast. Midmorning strollers, ankle-deep in water, ignore the azure ocean and the periwinkle sky to rake the white sand through their fingers, scooping up pink, spiny jewel-box shells, weathered lightning whelks, and brown sand dollars as crisp and thin as dietetic wafers.

Carefully washed off at an outdoor sink, these shell collections soon decorate the patio tables on the screened porches of Casa Ybel Resort, a low-key, comfortable, West Indies–style condominium lodge complex. Most of the guests spend their time simply lolling about: passing hypnotic hours idly picking up shells, sunning at the pool, or playing tennis on the adjacent courts. Errands go undone. Stores go unshopped. Even books lie unread.

The accommodations are large, two-story, gulf-front villas: Choose the one-bedroom unit, with its two queen-size beds, or spring for the giant two-bedroom villa and bring along the au pair. Daily maid service is provided for the one-bedrooms, but not for the two-bedrooms (it's available, however, at $40 per visit).

The furnishings are both easy on the eyes and condominium-cozy—a big wood dining table, a pull-out sofa, several easy chairs, beige pile carpeting, printed drapes, shell prints on the walls, and conveniences that include microwaves (in the two-bedrooms), dishwashers, coffee-makers, and garbage disposals.

But not everyone at Casa Ybel turns indolent. A tennis pro keeps the six courts hopping day and night. The Bike & Boat shack rents everything from covered beach chaises to catamarans. There's volleyball, shuffleboard, a water slide spilling into the Olympic-size pool, a spa, and a full-time recreation director. Children have their own large wading pool, play area, and daily programs, which provide

ILLUSTRATED BY JOO CHUNG

STAYING AT THE BOCA RATON IS A SWANK EXPERIENCE.

child care and occasionally include fishing in the freshwater pond near the manager's office. DO NOT FEED THE ALLIGATORS, a prominent sign warns.

Most guests stock up on supplies at nearby supermarkets rather than go out for breakfast. (There's no room service.) The Victorian-style Thistle Lodge, on the premises, serves lunch and dinner, and at poolside you can order hot dogs and burgers. For those who choose to cook, there are four built-in gas barbecues behind the lodges, and picnic tables (one in a latticework gazebo) for alfresco dining.

Five minutes away by car is one of the island's most popular restaurants, the Timbers, which has an extensive seafood menu and, for those who won't wait, a small fish market. (The wait can be as long as two and a half hours, and no reservations are accepted.) Down the road, in the Tahitian Gardens shopping center, is the small Sanibel Cafe, a cozy coffee shop with a terrific New England clam chowder, deli-style sandwiches (try the roast beef and blue cheese), and old-fashioned, syrupy cherry fountain Cokes.

Children love the legendary Bubble Room—twenty minutes away on Captiva Island—which is crammed to the rafters with kitschy souvenirs. Squirming on hardback chairs, they peer down at glass-topped dining tables filled with Howdy Doody badges, Roy Rogers spurs, 1940s sheet music, and other twentieth-century artifacts while a beefy waiter in a foolish hat recites the menu, including 22 desserts—which turn out to be big as a house. Try the spicy Al Jolson sausage with black beans and rice ($6.95).

On the way back, cruise through the J. N. "Ding" Darling National Wildlife Refuge. Buy the 50-cent guidebook at the visitors' center and take the 45-minute, five-mile self-guided driving tour. Ospreys perch on their nests amid the dusty-green buttonwood trees, while bright-pink roseate spoonbills patrol the shallow waters near the red mangrove trees. Just watch out when you photograph the alligators—get no closer than fifteen feet.

Casa Ybel Resort, 2255 West Gulf Drive, P.O. Box 167, Sanibel Island, Florida 33957 (813-481-3636 or 800-237-8906). In winter (December 25 through April 9, 1988), one-bedroom villas are $120 or $220, double occupancy; two-bedroom units are $160 or $270, four-person occupancy. (Prices vary according to the time of year; there's a small surcharge when an additional person stays in the room.) Add 7 percent tax. No meals are included. The children's program costs $2 to $8 per day extra. A.E., Choice, D.C., M.C., V., personal checks.

## THE BOCA RATON HOTEL AND CLUB

CRAM YOUR VUITTON with silks and linens. Don't forget a tuxedo, a pink jacket, and plenty of ties. If your idea of a winter vacation doesn't include eating dinner barefoot, you can still find one hotel where the word "sophistication" has meaning.

At the Boca Raton Hotel and Club, an orchestra plays during dinner on weekends. Maids wear little black dresses with starched white aprons. Jackets are required at dinner. Ice is *delivered* to your room—no proletarian self-service allowed. Feeling a little thirsty as you lie on the beach? Raise a small Boca flag to summon the waitress.

The Boca Raton, situated between Fort Lauderdale and Palm Beach, has been open since 1926, but its reputation as a bastion for wealthy old fogeys is off base: That's rock-and-roller Joan Jett, in full punk regalia, demurely sashaying around the dance floor.

This flamingo-pink fantasy is nothing short of a grand hotel, and staying here is the kind of swank experience associated with luxury palaces like Hong Kong's Peninsula Hotel or Bangkok's Oriental Hotel. Your wish is the Boca's command. You can charter a sailboard, rent a Boogie board, cruise Palm Beach in the hotel's own pink Rolls-Royce ($150 minimum). There's a beauty shop, a barbershop, an art gallery, various clothiers, a florist, a health club—and even a chocolatier—on the premises.

Boca purists—architect Michael Graves, for one—believe that only the Cloister, the hotel's original building, represents this tradition. But even the Boca Beach Club, with its unfortunate Atlantic City architectural aesthetic, has amenities by Gucci and bureaus lined with paper sporting the fancy "BR" logo.

The Cloister, with its manicured gardens and rather bizarre crosscurrents of various Mediterranean architectural styles, is definitely the essence of Boca. Designed by the flamboyant Addison Mizner (once banished by his family to China because he wanted to become a painter, he reportedly returned wearing men's silk pajamas and leading a pack of chow dogs on a leash), the hotel has stucco walls, arched windows, Spanish tile roofs, and ornately carved columns.

Rooms in the Cloister are regularly updated—modern baths, new paint, dressing rooms with macro-mirrors—but retain their charm, since they're furnished with traditional mahogany armoires and desks and lots of white wicker chairs. The suites are particularly roomy: Our parlor

WINTER TRAVEL

had sofas, four chairs, a dining table, and a console TV, and there was still enough room to dance.

A big advantage of the Cloister is its proximity to the eighteen-hole Boca golf course and the 22 Har-Tru tennis courts (two lighted for night play). A 44-foot yacht, *Mizner's Dream,* ferries guests back and forth across the Intracoastal Waterway from the Cloister to the Boca Beach Club for ocean swimming; shuttle buses regularly ply the route streetside. Rent a poolside cabana ($25 to $60 per day) to store your things.

Despite the Beach Club's dreary exterior, we came to like it very much. It's a little less formal than the Cloister (you can wear your swimsuit, with cover-up, in the hallways) and more suited to families. Every room has a water view and a balcony, a half-size refrigerator, and ample closets. The décor is tropical modern—Georgia O'Keeffe seashell prints, seafoam-green carpeting, glass terraria. Downstairs are two swimming pools—one for splashing, one for lap swimming. The 147 cabanas have showers.

There are sixteen bars and restaurants on the Boca's grounds. The most formal—both in dress and food—are the Patio Royale/Cathedral, the Shell Room, and the Top of the Tower. (Avoid booking a room at the Tower, a sixties high-rise monstrosity better ignored.) Everywhere you go, "collared sport shirts are suggested for gentlemen." Pink Izods abound.

Perhaps because formality takes effort, guests call room service inordinately often. But when the waiter unfurls a cerise dining cloth over a table flanked by two grand rattan safari chairs, room service is a lovely, intimate way to enjoy the superb view—barefoot, no doubt.

Although Florida is usually clear and sunny in the winter months, an occasional burst of rain may send you looking for something to do outside the hotel. Within a hour's drive are Miami's picturesque Art Deco district and the Lion Country Safari in West Palm Beach. And you can always drive coastal road AIA to Palm Beach. Along the way, you'll pass many famous mansions: We ogled Mar-a-Lago, the pink fantasy now owned by Donald Trump. But as guests enjoying the good life at another fabled pink castle, we weren't even jealous.

The Boca Raton Hotel and Club's reservation address: P.O. Box 225, Boca Raton, Florida 33429 (305-395-3000). In winter (January 1 through April 30, 1988), rooms are $260 to $430, double occupancy; suites sleeping two to four are $455 to $1,195. Add 7 percent tax and 18 percent gratuity. Breakfast and dinner are included. A.E., C.B., D.C., M.C., V., personal checks.

## HOTEL DEL CORONADO

WHITE AND ORNATE as a wedding cake, clean, polished and trim as a ship," began Edmund Wilson's 1931 article praising the Hotel del Coronado as "the most magnificent example extant of the [1880s] American seaside hotel as it flourished . . . on both coasts."

A century old in 1988, this National Historic Landmark gracing the shore of San Diego's Coronado Island is bigger, brighter, and more shipshape than perhaps at any time since Wilson visited here. If you are like its first guests, who longed to travel west while retaining some semblance of eastern civilization, culture, and comfort, here's your Valhalla.

With its turrets, balconies, dormers, and gazebos, the Hotel del Coronado is a razzmatazz of Queen Anne style. Thomas Edison personally installed the electric lights; three of the first Otis elevators ever built still glide to the top floors. Now one of the world's largest wood structures, the Coronado keeps a staff of carpenters and painters busy re-creating its intricate nineteenth-century handcrafted woodwork.

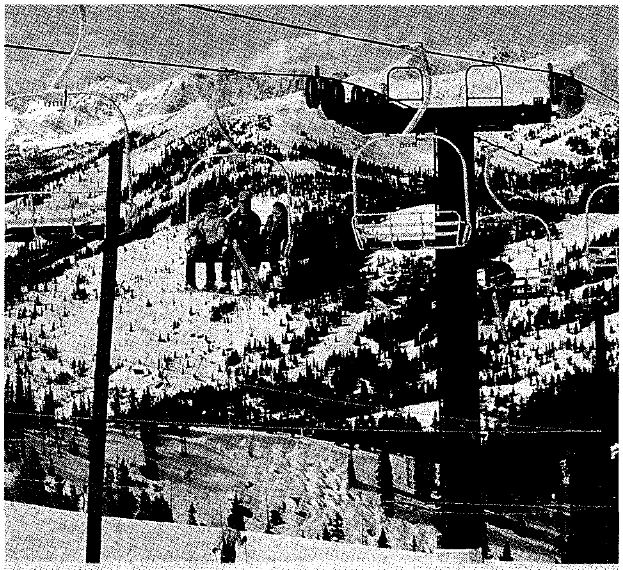
Enough history. San Diego's temperate climate may be the chief reason why the city is ranked as one of the top runners' towns in the country. The Del's flat, fine-sand beach is ideal for a good jog; head north to the naval base (a half-mile) or, if you're into distance, lope south; the beach goes on for ten miles.

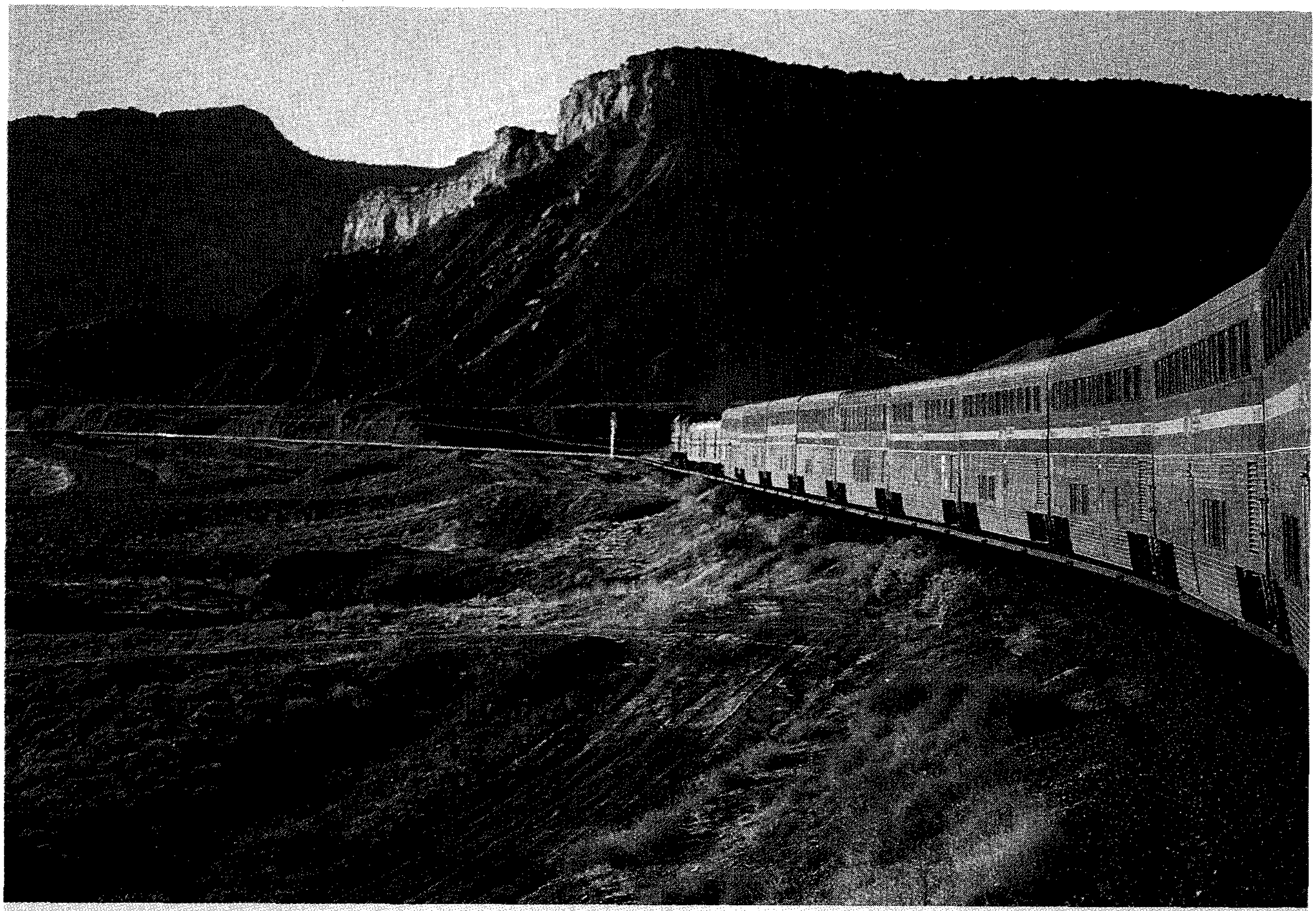
The hotel's six private surfside hard tennis courts (and the fourteen additional public courts across the street) offer a slightly different game from the one you may be used to. Ocean moisture makes the ball a little slower and a bit more wily. Golfers can walk across the street to the Coronado Golf Course or hit a few at well-known Torrey Pines, north of La Jolla (a twenty-minute drive); San Diego has 70 courses. You can also bicyle, sail, or windsurf in nearby Glorietta Bay. The Del's main swimming pool is Olympic-size, and if you're part penguin, you can take a chilly dip in the ocean waters (you'll see a surprising number of people in San Diego doing this).

In the seventies, a high-rise tower and a fleet of poolside rooms were added at the southern end of the hotel grounds. For romance, you can't beat the ocean-view rooms in the old building; for luxury, the high-rise tower gives you a penthouse thrill. The modern poolside rooms can be noisy, and a large number look out on unattractive scenery like the air-conditioning system and the convention facilities.

Requesting an ocean-view room in the old wing usually guarantees you a pretty good spot; the suites are fabulous. Definitely refuse anything streetside in the old section; the rooms are cramped and noisy. Ground-floor rooms opening to the garden are surprisingly appealing; most are newly refurbished with crisp white paint, pleasing yellow wallpaper, sparkling bathrooms, well-stocked refrigerators. The old wing is about $30 per night less expensive than the new section.

The hotel has several restaurants, including the Prince of Wales Restaurant (rumor has it that the Duke of Windsor actually met Wallis Spencer on this very spot, when she was the wife of a naval officer) and the Crown Room, which offers traditional fare like steaks and chops. Break-


THE SLOPES NEAR CLUB MED COPPER MOUNTAIN.



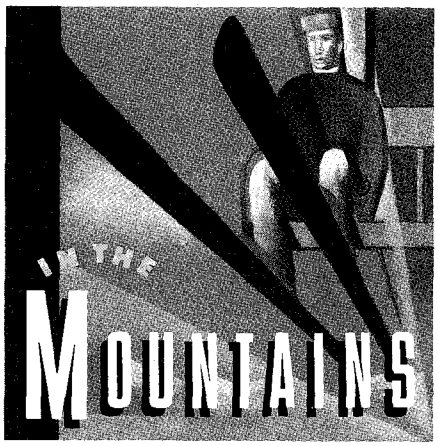
A VIEW FROM THE OPEN PLATFORM OF RAILFLITE'S PRIVATE COACH AS IT GLIDES THROUGH THE ROCKIES.

fast on the Ocean Terrace, above the tennis courts, is pleasant. But our most enjoyable meals came from two unlikely places: room service and the outdoor hamburger stand near the pool, where king-size burgers are grilled to order.

Especially if there are children in your party, you'll want to visit the San Diego Zoo in Balboa Park, where flamingos squawk a fluorescent welcome. At Sea World, 500 Antarctic penguins swim, dive, and waddle over chunks of ice, and Shamu, the killer whale, leaps out of the water with a man standing on his nose. But the best treat of all is the world-renowned Wild Animal Park, near Escondido, about 40 miles north of San Diego. You can ride an elephant, pet a baby kudu, and tour the vast African and Asian habitats via monorail.

With its afternoon teas and the special events it is planning for its centennial, the Del is as bustling today as it must have been in 1888. Of course, a few things have changed: For instance, you can no longer park your private railway car at the front door. But you can hand your auto to the valet, walk up the steps to the main lobby, and feel as if you're stepping back a hundred years.

Hotel del Coronado, 1500 Orange Avenue, Coronado, California 92118 (619-522-8000 or 619-435-6611). Rooms are $115 to $220 per night, double occupancy; double-occupancy suites are $275 to $700; there's an extra charge for each additional occupant. Add 7 percent tax. No meals are included. A.E., D.C., M.C., V., personal checks.



## Club Med
## Copper Mountain

THE DÉCOR IS AWFUL, THE BAR DRINKS are weak, and the staffers can be surly. So why do people sign up for Club Med Copper Mountain? Because, despite closet-size rooms and front-desk people whose most frequent response is a haughty snort and a roll of the eyes, the skiing there is terrific.

In fact, guests have a rollicking good time—particularly the singles, who don't have to eat alone or pay two-person hotel prices (roommates are assigned), and families, because children three through seven can enroll in the wonderful Mini Club. There are admirably lighthearted, rather goofy touches (for instance, the jovial ringmaster who roves après ski in Bullwinkle regalia, pouring hot chocolate with or without schnapps) and nonstop activities: games, contests, aerobics, language labs, nightly singing, computer workshops, talent shows, theatrical productions, classical music, a disco.

Located in the Rocky Mountains 75 miles west of Denver, the club building is a four-wing, five- to seven-story structure right by the chair lifts and a short stroll from the town of Copper Mountain, which is really just a small complex of condominiums, shops, and restaurants. Perhaps the town's only real lure for a guest at Club Med is the Copper Mountain Racquet and Athletic Club ($15 a day), a large, airy building with a four-lane indoor lap pool and a spiffy exercise room filled with both free weights and exercise machines.

One of Club Med's strongest assets is its incredibly bountiful array of savory food. From simple broiled steaks and fish to artichoke hearts, zabaglione, carpaccio, enchiladas, fresh tuna sashimi, and escargots, the kitchen never ceases to amaze. Shouted a Hollywood writer

(*Golden Girls*) to a Toronto surgeon as he loosened the snaps on his ski bibs, "My triumphs on the slopes are equaled only by my incredible feats of gluttony in this dining room!"

Even when the resort is fully booked, there's plenty of room on the slopes of king-size Copper Mountain. There are 76 ski trails (the longest is 2.8 miles) served by twenty chairs, including a new, high-speed quad lift. The average snowfall is a respectable 255 inches a year; snowmaking equipment fills in any gaps. Lines are almost nonexistent; the longest wait we experienced was ten minutes at the base of the mountain, following lunch.

A Monday-morning ski-off determines class placement; there are eight levels. (Cross-country skiing is offered, too, but almost nobody participates.) Lessons begin immediately: twice a day, two hours each session. Starting times are staggered to prevent traffic jams in the equipment room.

Classes can be fairly large—about twelve or so. Ski instructors are not certified—some are semi-professional, others are locals who just like the sport—and the Club Med teaching philosophy is pretty loose: "We don't pay much attention to form in any but the rank beginner or the true expert," confided an instructor at dinner one night. Still, everyone gets better because of those four hours a day of supervised skiing and the occasional videotaping session that lets skiers view their progress.

Over at the Mini Club, young children are divided into Petzis (ages three, four, and five) and kings and queens (ages six and seven). Twice a day, the Petzis go sledding and throw snowballs while the kings and queens take ski lessons. The rest of the time—the Mini Club operates from 9 A.M. to 9 P.M.—the children are deliriously happy coloring, face-painting, eating special children's meals (hot dogs, hamburgers, spaghetti), and patronizing the walk-up cookie bar. A couple of times a week, they perform in nightclub theatrical productions.

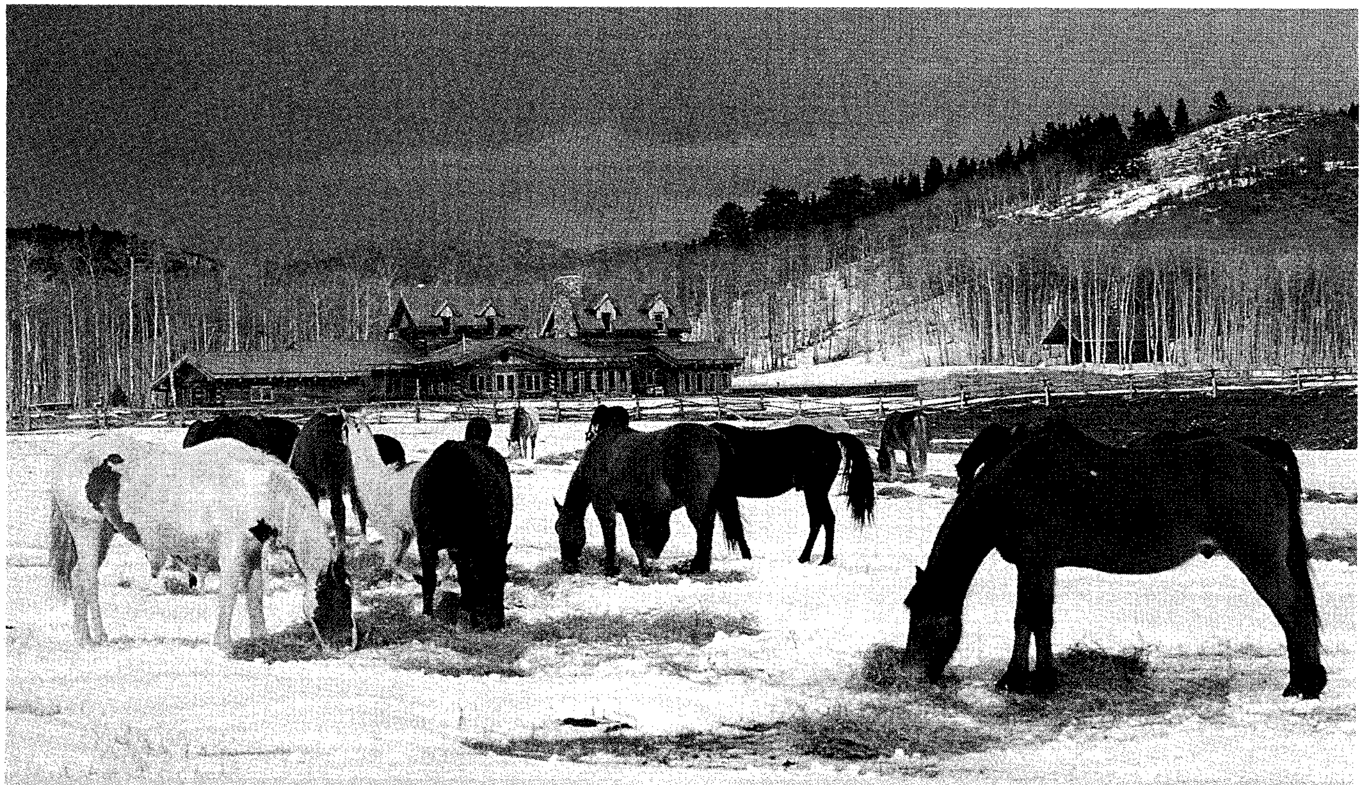
The Mini Club counselors are excellent. During our visit, three sweet college-age girls watched over five Petzis (the child-to-staff ratio is higher during school holidays, however). Because the Club Med building is self-contained, the children can safely roam while staying near enough for a quick check by mom and dad. Best of all, parents can ski and dine guilt-free: Our three-year-old son, who heartily dislikes being left with anyone, regularly cried when he had to say good night to his Mini Club friends after the nightclub closed. We had empty-nest syndrome the entire week.

Club Med Copper Mountain's reservation phone number: 800-CLUB-MED. In ski season (December 13 through April 10, 1988), rooms are $720 to $1,100 per week, double occupancy; add $25 per person for the initiation fee and $40 per adult or $15 per child for the annual membership fee. Tax is included. Meals, lessons, and lift tickets are included; there is an extra charge for equipment rentals. Round-trip fare from the Denver airport on a Club Med bus is $42. A.E., D.C., M.C., V., personal checks.

## TOURING BY RAILFLITE

HANDS IN OUR POCKETS, wind in our hair, we lean against the red guardrails of the chilly open platform, watching the snowy mesas of southern Utah glide by. We are aboard Caritas, a private railroad car, on a fourteen-hour Railflite excursion through the Rocky Mountains—a journey designed not for tourists but for travelers . . . those who believe that the way one gets from Point A to Point B is as important as the destination itself.

At 8:30 on a fine midwinter morning, clinking champagne glasses in rhythm to the conductor's whistle, fourteen of us toasted our way out of the Denver train station, and we have been getting an eyeful



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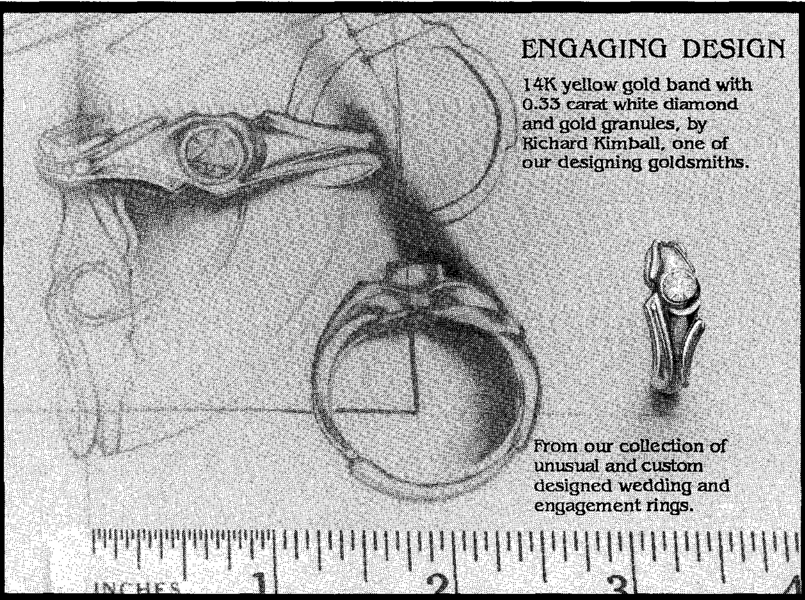

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Railflite is the brainchild of a young travel agent, Mark Mueller, who hired the 39-year-old private car (one of fewer than 200 left in the United States) and had it hooked to the back of Amtrak's Zephyr, which plies the breathtakingly beautiful route between two Alpine-skiing hot spots, Denver and Salt Lake City.

The car's owner, Denver physicist Clark Johnson, comes along for the ride, alternately offering snippets of railroad lore and beseeching passengers to wipe their feet before stepping inside on his pale-green carpeting. Johnson bought the Canadian car—spacious lounge, kitchen, rear platform—at auction in 1983 for $10,500, then spent $280,000 on renovations, which include Art Deco styling ("no historical significance; I just liked the period"), a VCR, and a stereo system. The décor is nice, but you may not find the car as wonderfully luxe as you'd expect it to be.

We are on the Denver–Salt Lake City run because Mueller told us it was by far the more dramatic (passengers who leave from Denver see Colorado's spectacular peaks in daylight; those who leave from Salt Lake City see them only by moonlight). Accordingly, we began our adventure on a Friday night in Denver's lovely old Oxford Alexis Hotel, across from the train station. The recently restored Oxford features twelve-foot-wide hallways, immaculate rooms, grand marble baths, and sherry in cut-glass decanters placed strategically around the premises. There are fluffy robes and chunky bedtime chocolates, and—shades of the glamorous thirties—you can leave your shoes outside your door and they'll be returned, shined, by 5 A.M.

We've spent the morning on the train platform, and that's the way we propose to spend the afternoon. In between clicking off rolls of film, admiring the sweeping landscapes, and waving to the people who actually drop everything—some even grab binoculars—to watch our train go by, we saunter inside the roomy

WINTER TRAVEL

lounge to talk and loaf, but mostly to eat. Pecan pancakes and sausage for breakfast. Roast beef and homemade cream puffs for lunch. The food isn't quite the gourmet fare that Railflite has touted, but it's pretty good, and there are fresh pink carnations and crisp white linens on the tables. We eat in shifts, and that works out fine. Come midafternoon, we slip off to one of four private bedrooms and nap or lazily watch western Colorado slide by between our stockinged feet.

At 10:30 P.M., when we pull into the Salt Lake City train station, we step into a horse-drawn carriage for a brief ride to the Doubletree Hotel (modern, clean, but characterless). The next morning, most of our party will tour the nearby Mormon Temple and then head up to either Deer Valley or Snowbird for several days of skiing (ski packages are available through Railflite). And Caritas will return to Denver with another cargo of travelers who, for fourteen hours, can fulfill a dream: taking a journey by private railcar.

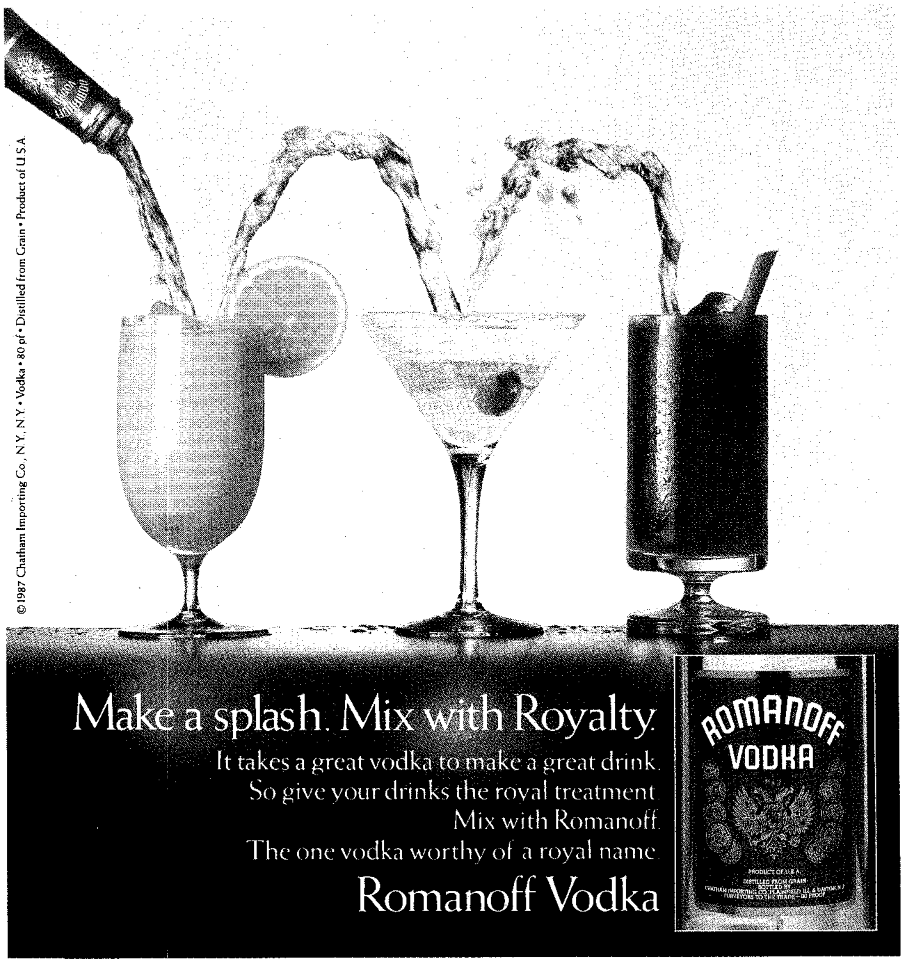
Railflite, 2144 South 1100 East, Suite 150-189, Salt Lake City, Utah 84106 (801-266-5698 and 800-527-5501). In winter (November 27 through April 3, 1988), the cost of the rail-only trip, which includes a night's stay in both Denver and Salt Lake City, is $359 per person, tax included. Four meals and a Continental breakfast are included. A.E., M.C., V.

## THE HOME RANCH

OVERNIGHT, ANOTHER nine inches of fresh powder has fallen, so when the ranch-house bell clangs at 8 A.M., we shake the snow from our cross-country skis and glide across the meadow to breakfast.

We're staying at the glorious Home Ranch, a bucolic 750-acre, aspen-laced spread in remote Clark, Colorado. Until the first snow falls, it's a horse ranch; then the wranglers store their saddles in the barn and emerge as cross-country ski guides for the winter season.

What owner Ken Jones has achieved here seems pretty close to Arcadian perfection. Sleep, eat, ski, and soak in snow-dusted hot tubs under the Colorado stars. No more than twenty people can be accommodated. Seven honey-colored log cabins, ranging from a studio with a sleeping loft to a two-bedroom, two-bath with living room, are artfully placed in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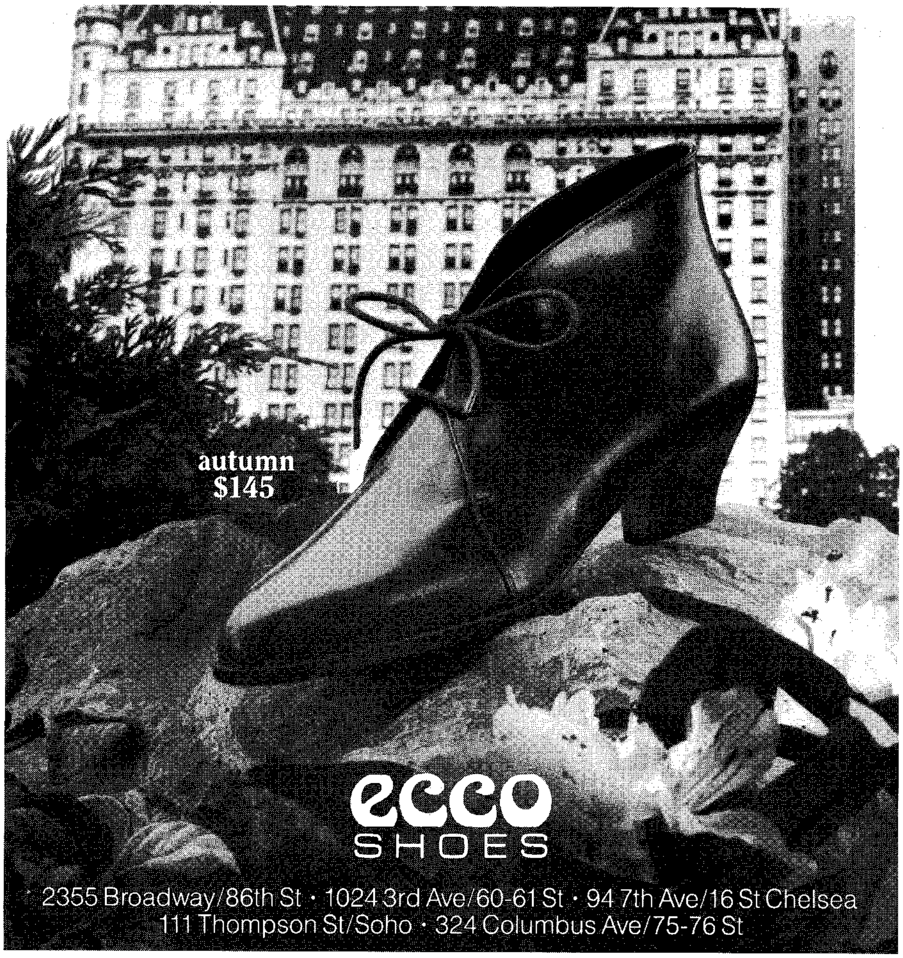

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WINTER
TRAVEL

groves of aspen and pine. At the foot of a meadow, not far from the ice-skating pond, is the large and sunny main house. "We don't call it a lodge," notes Jones. "That sounds too big."

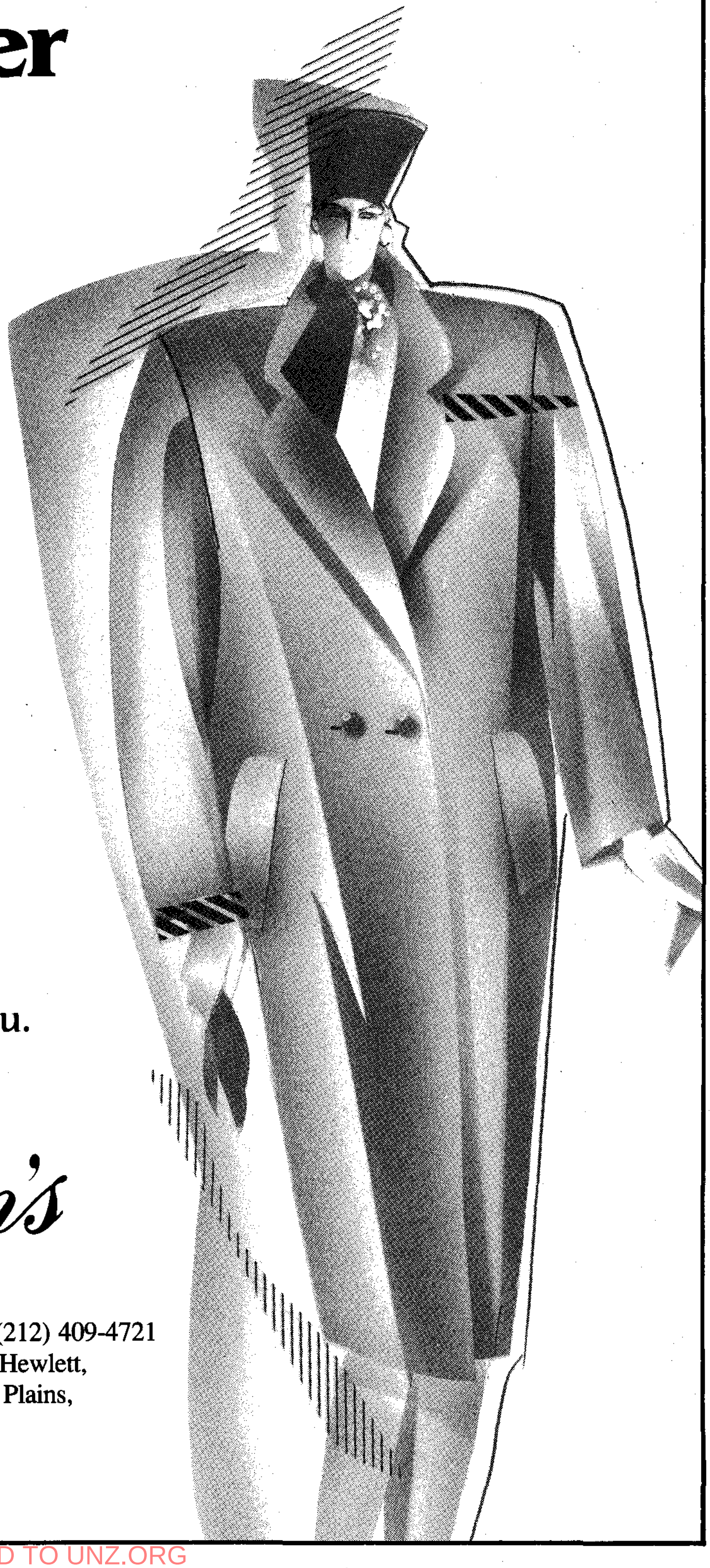
And yet Jones modeled his ranch on the great lodges of the west. The furnishings have the timeless elegance of a well-worn cowboy hat. Many of the wood-and-leather sofas and chairs have been hand-carved by western artists. Original western oils—some by Jones himself—decorate the walls. The main house has three big picture windows, a family-style dining room, a large fireplace, and a 1912 Steinway. Over in the recreation room, there's a Ping-Pong table and a VCR with plenty of western movies. Out back is a heated (to 90 degrees Fahrenheit in winter) pool and a sauna.

The cabins are simple but cowboy-chic, with sixteen-foot ceilings and enormous log beams. Their sites have been carefully chosen so that guests are given maximum privacy: There's no need to pull the curtains or feel shy in the hot tub. Wood-burning stoves sit on hearths of local stone—a purely romantic touch, since a superb heating system (thermostats in every room, including the bathroom) keeps the cabins toasty. There are heavy, handwoven bedspreads, eiderdown comforters, and honey-colored robes and towels. A coffee machine sits at the ready, and refrigerators are stocked with teas, coffee, cocoa, and snacks. But the golden touch comes every afternoon: Guests return from skiing to find a tin of warm chocolate-chip cookies next to the bed.

Cross-country skiing sometimes does not appeal to hell-bent-for-leather downhill enthusiasts, but Home Ranch guests often turn out to be downhillers who've burned out on speed and crowds. "When I learned about the finesse of a Telemark turn, downhill seemed barbarian to me," explained a former Vermont ski instructor over dinner one night. (However, if you're a downhill diehard, transportation is provided to Steamboat Springs, eighteen miles away.)

Cross-country skiing is easily learned. Beginners pick up a set of Fischer Crown skis, boots, and poles in the small hut known as the Telemark In, then head out to the potato patch for an hour-long practice session. That afternoon, everyone is skiing the powder along the banks of Greenville Creek.

Interestingly, although the Home Ranch draws both cross-country experts and rank beginners, the pace set by wran-



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WINTER TRAVEL

gler Greg Brown seems to suit everyone. Up through the aspens he goes, around the ridge, past the llama pasture, then down around Telemark Hill—sometimes seven or eight miles at a clip. During the week of my visit, all eight guests, who ranged in fitness from a marathon runner to a woman who was five months pregnant, chose to stick together over hill and dale; joy shared was joy increased. The experts merely stayed out a little longer than the rest of us.

After so much exercise, no one feels guilty about digging into Jodi Calhoun's gourmet western fare. She cooks up gingerbread pancakes and cinnamon rolls, hearty Mexican chowders and barbecued ribs, fresh salmon steaks and veal cordon bleu. The Clark Store stocks a surprisingly decent selection of wines; someone will pick up a bottle for you.

Everyone on the Home Ranch staff is cordial and accommodating. "Sometimes it takes a few days for those aggressive Wall Street types to calm down," the boyish Jones says with a grin. Just such a person is frantically waiting for the party-line phone to clear before calling his brokerage house. He brightens considerably when he learns that Federal Express and UPS can make a pickup way out there.

By 8 P.M., you think it's midnight. You try to watch Gene Autry tumble his way through *Springtime in the Rockies,* but you nod off in the love scenes. You ski back to the cabin, dash out onto the snowy porch, and dip into the hot tub. Then you polish off the chocolate-chip cookies and climb under the eiderdown. Another six inches of fresh powder falls as you sleep.

The Home Ranch, P.O. Box 822-K, Clark, Colorado 80428 (303-879-1780). In winter (December 20 through March 31, 1988), rooms are $295 to $325 per night, double occupancy; add 3.2 percent tax and 15 percent gratuity. All meals and equipment are included. Weekly packages are available. A.E., M.C., V., personal checks.

## HOTEL ST. BERNARD

STROLL OUT THE DOOR and gape: The mountain goes straight up. "I turned right around, went back to the front desk, and said, 'Call the airline—I'm out of here,' " warned a friend.

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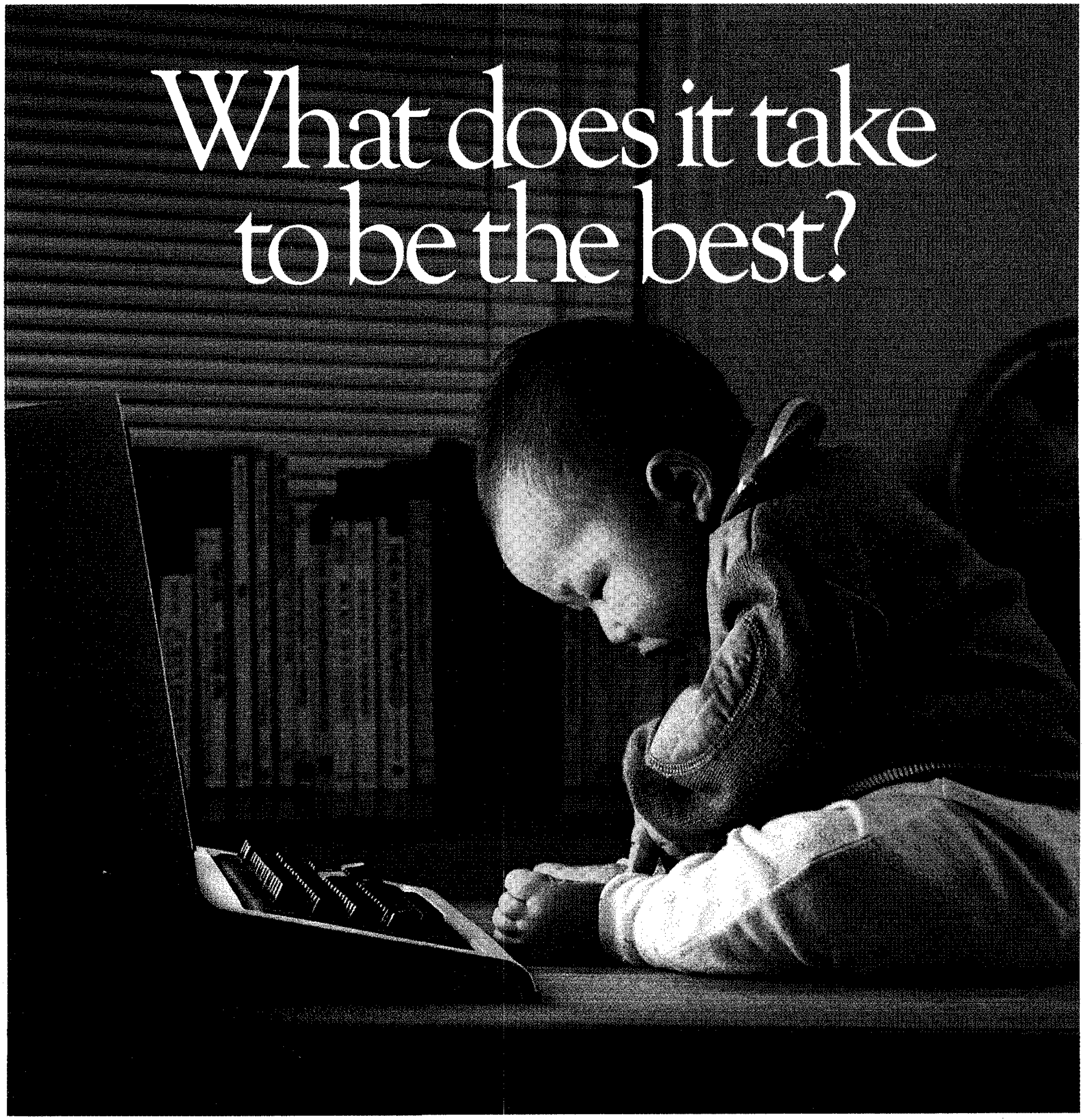

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New Mexico's Taos Ski Valley at night. This means you'll miss the large sign at the Valley Center reading DON'T PANIC! YOU'RE LOOKING AT ONLY 1/30 of TAOS SKI VALLEY. WE HAVE MANY EASY RUNS TOO! Therefore, the next morning you're apt to think twice—make that four times—before venturing onto the slopes.

Never fear. Even if you're a skiing novice with an aversion to heights, you've come to the right place; there are plenty of beginning and intermediate runs hidden away. And you couldn't do better in any ski spot than spend a week in the small, family-like Hotel St. Bernard, snug at the foot of mogul-mad Al's Run (named, of course, for the area's late, beloved orthopedic surgeon).

Staying at Hotel St. Bernard must be something like staying at a resort in pre–World War II Europe. This is the sort of place that would have drawn the young Hemingway; today, you see affluent doctors, lawyers, and a sprinkling of creative types. St. Bernarders seem well educated, well traveled, and unpretentious. Virtually everyone wears jeans, Sorels, and sweaters from the Gap.

Owner Jean Mayer, the jovial French skier who doubles as technical director of the Taos Ski School, establishes the warm, welcoming atmosphere. An unremitting smile on his face and a tiny diamond earring in his left earlobe, Mayer seems to be everywhere at once—flying down Al's Run, serving meals with his infant daughter perched on one hip, schussing through a beginners' class. Part of the reason for this, guests eventually learn, is that Jean's brother Bernard, who looks like his twin, owns a neighboring hotel, the Edelweiss, whose guests dine at the St. Bernard, and he's also very much a presence around the place.

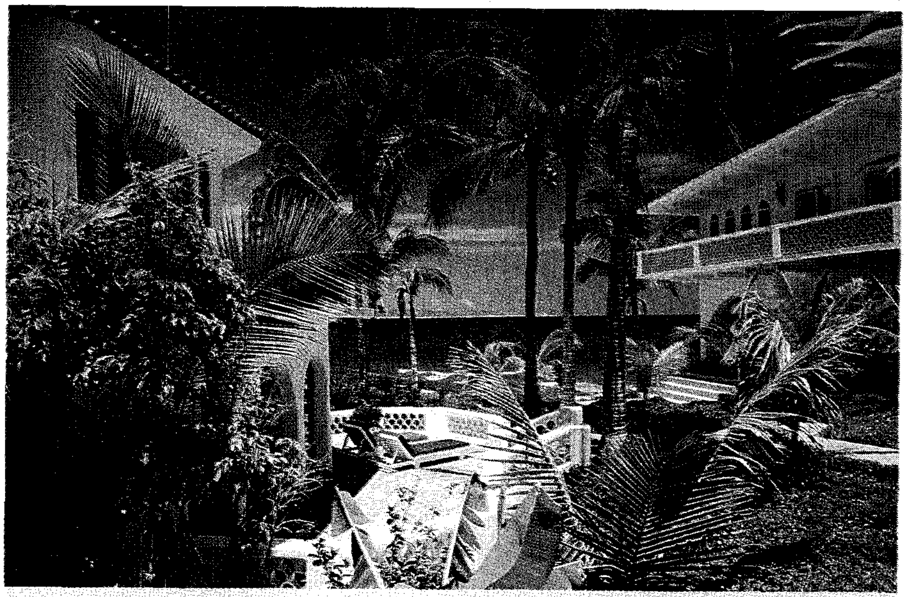
Because of Mayer's association with the Taos Ski School, everyone at St. Bernard's takes lessons—*everyone.* The Sunday-morning ski-off is amazingly thorough; few skiers are misjudged in ability. Pity those who call themselves experts: "We thought we were pretty hot the first day," one skier recalled fondly, "so this little tiny instructor smiled and said, 'Follow me.' Then she took us down the double diamonds until none of us could stand up. When we finally finished, all the instructors were waiting for us at the bottom, laughing."

Since there are no more than seven skiers per class, everyone rapidly improves. The teaching is excellent: Instructors aren't just local show-offs, but accredited professionals. The German-born Hardy Langer, for instance, has been teaching at Taos for twenty years. Part instructor, part companion, part mountain guide, he even made skiing in the middle of a blizzard seem fun. But other skiers spoke about their instructors (there are lots of incredibly good-looking

French and Italian teachers here) in *equally glowing terms.*

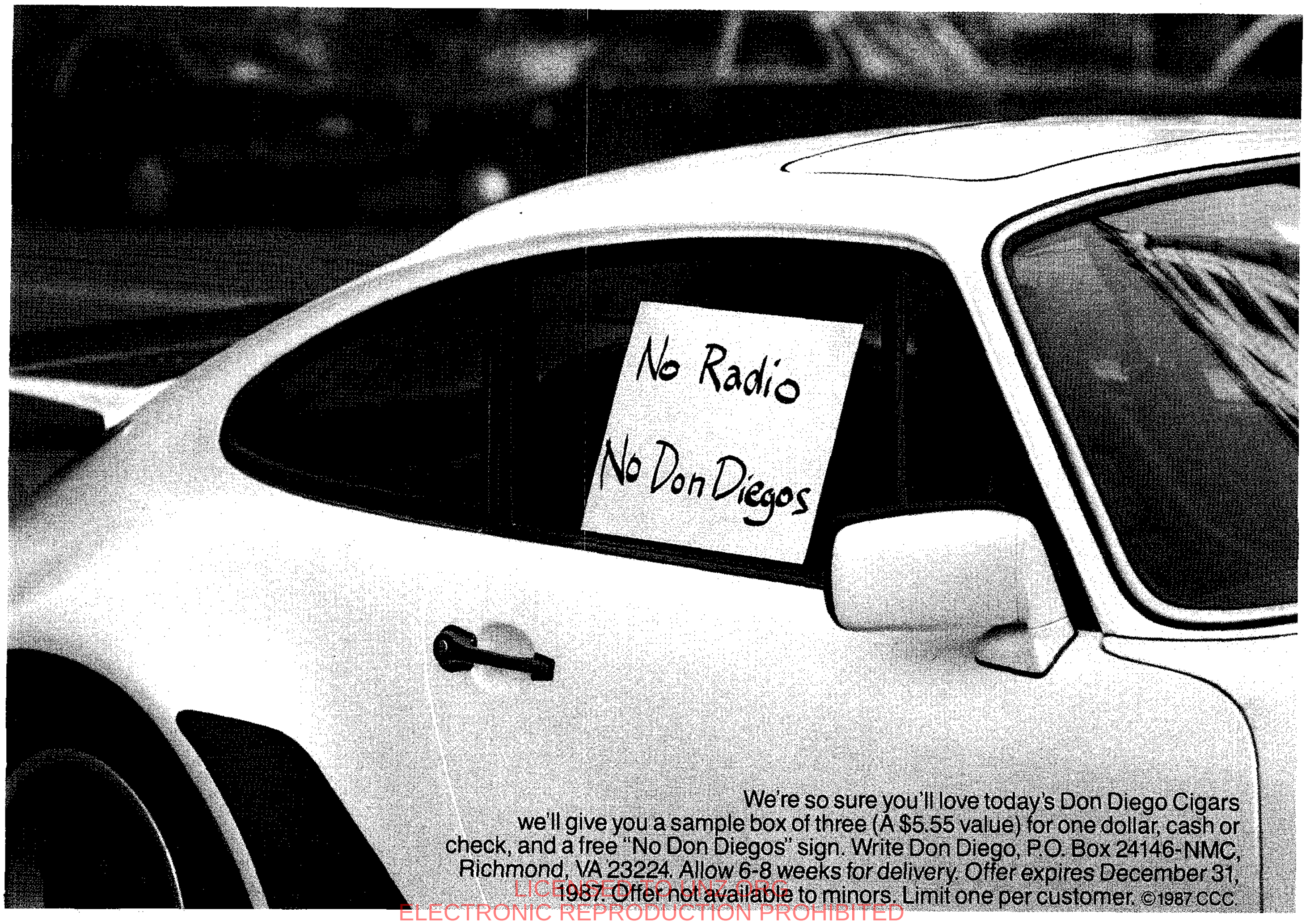
The food is great: hearty French country fare with an athlete's special emphasis on complex carbohydrates like pasta, whole-wheat pancakes, and bran muffins. Breakfast and lunch are buffets; dinner is family-style. Mayer himself delivers the delicious fare to each table. A sample meal: Boston clam chowder, Belgian endive and half a squab on foie gras, fresh Norwegian salmon with sorrel sauce, rice, zucchini with red and yellow peppers, and then—believe it or not—individual Grand Marnier soufflés for the entire group: some 60 people.

Rooms at the St. Bernard aren't fancy, but they *are* warm, cozy, and clean. To prevent "St. Bernard's pillow neck," bring your own pillow. Evenings are quiet, although a band usually plays in the Rathskeller Bar. For more action, walk 100 yards to the Twining Tavern in the Thunderbird Lodge. You'll get good deals on big-name ski goods in the small Taos Ski Valley Sportswear Shop, by the way. And the pro shop's boot-fitters are wizards—they literally remade the interiors of my problematic boots until they fit like well-worn shoes.



HANDSOME HOTEL PALMILLA RISES IN THE DESERT LIKE AN OASIS.

Because Taos offers an unbeatable combination—lodging at homey St. Bernard's and schussing down a big, challenging, nearly empty mountain (71 runs) that gets an average snowfall of 300 inches—skiing at this valley is sublime. "Look



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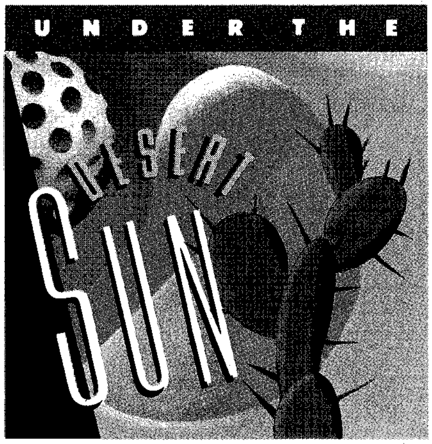
WINTER
TRAVEL

at that," said my chair-lift partner —who was staying at St. Bernard's for his eighth year—pointing down to nearly two feet of crystal powder sparkling beneath us. "This is the type of snow Easterners dream about. Every time I leave here, I feel like I've had a religious experience."

Hotel St. Bernard, Taos Ski Valley, New Mexico 87571 (505-776-2251). Reservations can be made through the Taos Ski Valley Resort Association (800-992-7669). From November 25 through December 19, "Fun to Ski" packages (Saturday to Saturday) are $725 per person; package rates from December 20 through April 10, 1988, are $850 per person. The package includes accommodations for seven nights, lift tickets for six days, six morning lessons, and three meals per day per person. Add 8.375 percent tax and $60 per person gratuity. Call for daily rates. Round-trip fare for the three-hour trip by shuttle bus from Albuquerque is $45 per person. Commuter flights are also available. A.E., M.C., V., personal checks.



### HOTEL PALMILLA

RISING LIKE AN OASIS IN THE DRY SONORAN desert, the Hotel Palmilla seems to float mystically over the blue Pacific waters of Baja California Sur. This is a mirage, of course. But when the barren ground around it suddenly springs to life with bougainvillea, hibiscus, green grass, and swaying coconut palms, the setting has a dreamlike quality that transcends the facts.

Originally built as a refuge for sport fishermen pursuing blue and black marlin, wahoo, yellowtail, and the other species that are richly apportioned in these cool, crystalline waters, the Hotel Palmilla—like all of Baja—has metamor-

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phosed into a mecca for sun-seeking winter tourists.

The winter weather in the area—Cabo San Lucas, at the spectacular southern tip of the Baja Peninsula—is usually flawless; the area is too far south to be reached by the winter rains that dampen the United States coastline. Culturally, Cabo seems to be half American, half Mexican. About twenty years ago, the entire 800-mile peninsula became accessible by car from the States. Most of the hotels that dot the spectacular southern tip between Cabo San Lucas and San José del Cabo, to the north, are American-run. You are able to drink the water and eat the food without serious consequences.

Although operated by a San Diego hotel chain, the Palmilla is the most typically *mejicano* of Cabo's ten or so hotels, sporting newfangled Spanish Colonial architecture and serving the very best food around. It's more down-to-earth than the elegant Twin Dolphin (*New York*, October 20, 1986), but less frenetic than the bustling Hacienda. Music flows from the open-air cantina. Sunbathers splash in the pool. Under the shade trees by the entrance gate, taxi drivers sleep in their cars.

All the accommodations at the Hotel Palmilla are pleasant, but my strong recommendation is that you book one of the deluxe rooms. They are superb—like suites—with their parlor area complete with bar and sink, their showers big enough for bathing an entire mariachi band, and balconies spacious enough for dining and sunbathing. With white walls, carved furniture, and bright fiesta colors on bed pillows and sofa cushions, we're talking high-style Zona décor. Furthermore, the twenty deluxe rooms in the Vista Building are the only ones with dependable air-conditioning. While Cabo is usually around 72 degrees Fahrenheit in midwinter, with a nice sea breeze, the midday sun can really heat things up. Pay a little extra and book early; these rooms go fast.

Other rooms are not bad, however. The furniture is Spanish Colonial style, and ceiling fans keep the air circulating. Even those rooms directly under the cantina have their strong points—the view is stunning, and the sound of the ocean almost obliterates the noise.

All over Cabo, the Palmilla is famous for its food. If you are not a fan of Mexican cuisine, you can order Continental dishes like broiled fresh fish and filet mignon sautéed in cognac. Ah, but what a waste! The Mexican food in the Palmilla's La Paloma Restaurant is *muy sabrosa*, from the spicy (but not hot) huevos rancheros to the carne asada tampiqueña, marinated strips of tenderloin broiled over mesquite with rice, beans, and guacamole. Lobster is served in a Mexican salad—diced potatoes, peas, and carrots—at lunch. For dinner, sample the chicken breast Palmilla—poached chicken with a green-chili-flavored cream sauce. From November through May, guests are required to take the American plan, but that's fine: You'd wind up dining at Palmilla all the time anyway.

Palmilla's buffets—Friday night's Mexican buffet and a Sunday brunch—bring tourists from all over Cabo to sip margaritas on the terrace and sample plate after plate. Often, there are several types of

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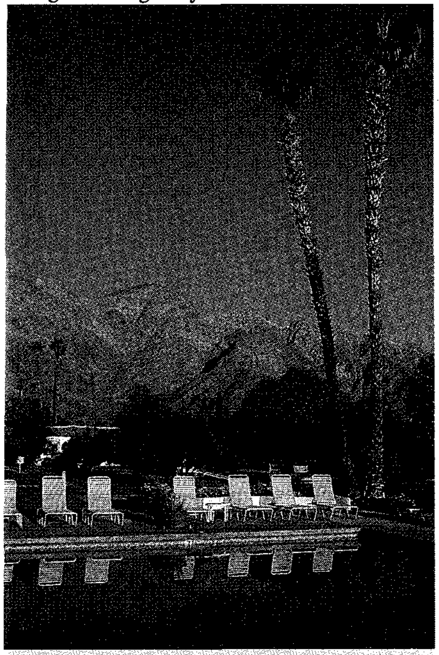
eviche; an endless variety of tasty antoji-os; tacos of beef, pork, and chicken; enhiladas; broiled fish; chiles rellenos; various Mexican stews; and a whole roast ig. Dress is casual; you can eat dinner in our shorts.

Although swimming in the pool and ying on the beach under a palm-frond alapa are pleasures sufficient for most uests, a wide range of sports activities re available at the Palmilla: windsurfing, ennis, surfing, paddleball, volleyball, roquet (there are two big Astroturf ourts below the pool), and—for an extra harge—duck hunting, horseback riding, aterskiing, and fishing charters. Just sk at the front desk.

Everyone at the hotel understands nglish, but this is still officially Mexico, nd a little high-school Spanish—simple hrasebook stuff like *muchas gracias*—ill go a long way with the staff. As for the mariachis who play in both cantina and restaurant, a small tip to the group—1,000 pesos (about 65 cents)—is customary. And though you will be tempted, try not to ask for "La Bamba" this season. With a sad shake of his guitar, the lead singer said, sighing, "We've had requests for nothing else since the movie came out."


LA QUINTA HOTEL'S MAIN POOL.

The Hotel Palmilla's reservation address: 4577 Viewridge Avenue, San Diego, California 92123-1623 (619-576-1282 or 800-854-2608). The hotel is a two-hour flight from Los Angeles or Denver. In winter (November 1 through May 31, 1988), rooms are $180 to $230, double occupancy; suites sleeping four are $495; add 6 percent tax and 15 percent gratuity. Meals are included. Room charges for the entire stay must be paid 30 days prior to arrival. A.E., M.C., V., personal checks.

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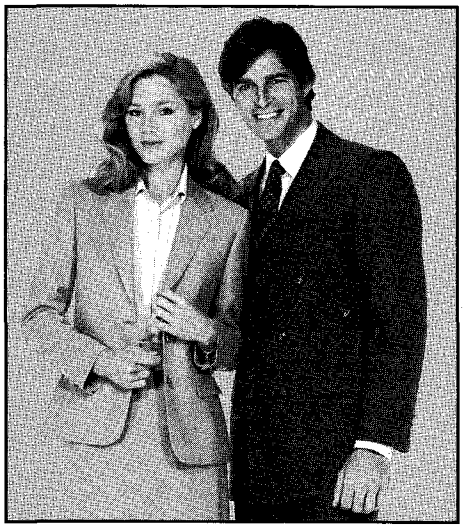

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WINTER
TRAVEL

## LA QUINTA HOTEL GOLF & TENNIS RESORT

TRACY BROUGHT HEPburn here to avoid the Hollywood press. Bette Davis rested here after *Jezebel.* Movie director Frank Capra first came here in 1934 to turn a short story into *It Happened One Night.* After the film swept the Academy Awards, Capra returned year after year, calling La Quinta his "Shangri-La for script writing." He penned *Mr. Deeds Goes to Town, Lost Horizon, You Can't Take It With You,* and *Mr. Smith Goes to Washington* in his favorite bungalow.

Nestled into a semi-circle of sawtooth mountains, today's La Quinta Hotel is still a secluded and private place. Although Palm Springs–style condominium developments gallop right to the gates, the resort maintains a crisp and dignified seclusion for those who, like former guest Greta Garbo, "vant to be alone."

The original twenty adobe bungalows, laid out in a figure-8 from the main building, remain, although they have been remodeled to accommodate modern bathrooms and larger closets. Some of these old, tile-roofed units, dripping with bougainvillea and surrounded by citrus trees, have screened-in sun porches and their own swimming pools.

Newer units—the resort now has 269 rooms—have been masterfully woven around the original bungalows. Verandas are semi-enclosed, offering more privacy than some older units. Some have fireplaces, and all have closets the size of New York bedrooms, snappy new tile baths, and—this is a nice feature in both new and old units—half-size refrigerators rather than stocked mini-bars. No in-room movies are available, however; head over to the Palm Desert cinema complex for a film fix.

Swimming pools and Jacuzzis dot the property, but the original pool, with its lovely hedge of white oleander, is still the favorite daytime meeting place. Sip a cool Perrier on a yellow lounge chair. Have a "massage-in-the-sun" in the private booth. It's a longtime La Quinta custom.

This feeling of relaxed elegance extends into Tennis La Quinta, a 30-court club offering hard, grass, and clay surfaces. Two-, four-, and six-day instructional programs are available; facilities are lighted around the clock to allow play late at night. The clubhouse has both courtside and poolside dining; the pro shop features an excellent selection of tennis apparel and, occasionally, a few good sales on shoes. Jackie Cooper is Tennis La Quinta's director; look for Arthur Ashe among the tennis regulars.

Golfers traditionally begin early on the adjacent Dunes golf course—6:30 A.M. or so. Though it's only eighteen holes, the course is demanding—rolling hills, stretches of bare desert landscape, eight holes with water. "The finishing four holes . . . are treacherous and breathtaking," accurately proclaims a postcard featuring the 352-yard No. 5 hole.

Touring the Palm Springs area, about 30 minutes northwest of La Quinta, will fill an entire day. The resort offers group tours: to the Palm Springs Desert Museum (look for some hilarious castoffs once owned by celebrities); the Palm Springs Aerial Tramway (a four-hour jaunt featuring a fifteen-minute tram ride carrying you to the very top of Mount San Jacinto, where, if you feel wintery, you can cross-country ski); and the Joshua Tree National Monument, which comes into spectacular flower—with entire fields of California poppies and blooming Joshuas—after the late-winter and early-spring rains.

*Palm Springs Life* magazine has given La Quinta a top rating for its American food and its wine cellar. (We found the fare tasty but decidedly unadventurous.) The La Mirage dining room is especially fond of buffets—the Tuesday-night Mexican buffet, regular lunchtime buffets, Sunday brunch, and Sunday-night seafood buffet made us tired of carrying our own plates.

Although the Errol Flynns and Greta Garbos of Hollywood's golden era no longer stroll the grounds, La Quinta is still a favorite winter spot for baby film moguls and celebrities like Johnny Carson and Cheryl Tiegs (Carson's gold Hollywood Walk of Fame award hung in our bungalow). Most guests drive from Los Angeles (figure two and a half hours without traffic) or fly into the Palm Springs Airport.

Desert evenings are romantic at La Quinta. Dance in the Santa Rosa Room, then sit in a toasty Jacuzzi and study the spectacular desert stars. Yes, those forlorn cries that send a delicious chill up your spine are coyotes baying at the moon.

La Quinta Hotel Golf & Tennis Resort's reservation address: P.O. Box 69, La Quinta, California 92253 (619-564-4111 or 800-854-1271). In winter (December 20 through April 30, 1988), rooms are $125 to $275 per night, double occupancy; suites are $275 to $2,050 per night; add 8 percent tax. There is no charge for tennis; there is an extra charge for golf. A.E., D.C., M.C., V., personal checks. ■

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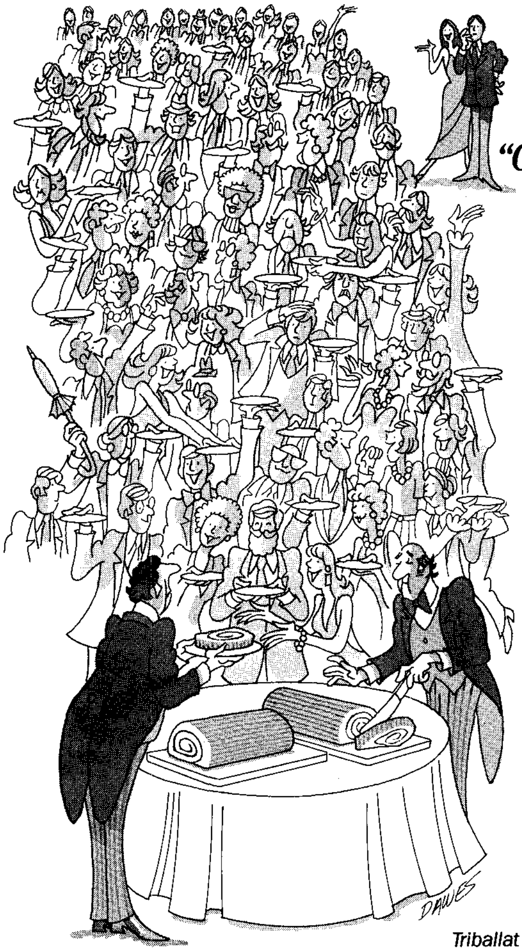

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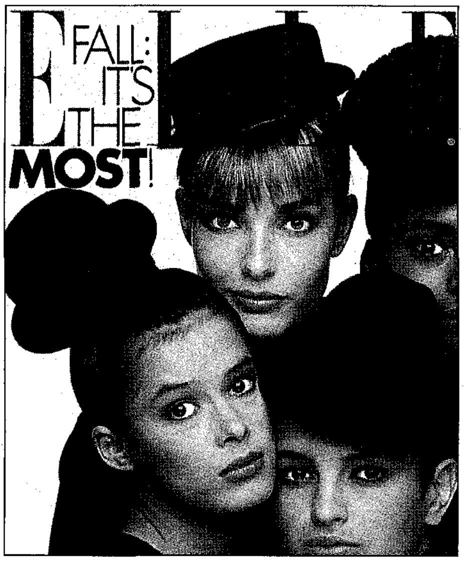
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# PLEASINGLY PLUM

FOOD NEWS
CHEZ LOUIS

When David Liederman (of David's Cookies and Chez Louis) talks about food, he wisecracks like a stand-up comic at a resort hotel. But it was the *real* Liederman, the serious romantic, who created those cookies. And now he has another sweet success—an extraordinary plum pie with a crisp, shortbreadlike crust that won't go mushy under its filling of ripe, plumped fruit. "Eat it like an Oreo," Liederman says, "first the filling, then the crust." The traditional approach is just fine, too.

—Barbara Costikyan

## DAVID LIEDERMAN'S FRESH-PLUM PIE

**Filling:**
¾ **cup light-brown sugar**
2 **tablespoons butter**
1 **tablespoon Willis Wood Pure Cider Jelly (available at Dean & DeLuca)**
3 **pounds plums, halved and pitted**

**Crust:**
1 **cup unsifted flour**
2 **tablespoons sugar**
¼ **pound butter, chilled**
**Pinch salt**
½ **cup shelled pecans**
2 **tablespoons butter**
2 **tablespoons light-brown sugar**

In a heavy pot, combine sugar, butter, and jelly, and cook over low heat until dissolved. Add plums, and cook until they are soft but still hold their shape, about 10 minutes. Set aside.

Make crust: Mix flour, sugar, butter, 2 tablespoons ice water, and salt in a food processor. Form into a ball, cover with plastic wrap, and refrigerate for at least 1 hour. Roll out dough, place in a 9-inch pie pan, and crimp edge. Bake at 300 degrees until crust is oat-meal-colored, 20 to 30 minutes.

Grind pecans, butter, and sugar in a food processor. Spread paste on bottom of pie shell, and bake for another 20 minutes.

Remove plums from juice, and arrange, skin side up, on pie shell. Cook juice over low heat until it is thick and syrupy, then brush over plums. Serves 6.

STYLIST: GILLIAN DUFFY

PHOTOGRAPH BY PHILIPPE-LOUIS HOUZÉ

# BEST BETS

*The best of all possible things to buy, see, and do in the best of all possible cities.*

*By Corky Pollan*

## Take Me to Your Eater

*Réchauffer* is a French word meaning "to reheat." La Colombe d'Or's new Bistro Take-out Service has some Provençal dishes that *réchauffent* nicely, on the stove or in a microwave. The boeuf en daube ($16.50 for sixteen ounces; serves one) is rich and dark, with slivers of orange zest. The coq au vin has the same wine taste and three pieces of chicken ($15 for sixteen ounces). Perfect for the cold days ahead is the cassoulet ($16.50 for twenty ounces). A loaf of bread and some tapénade come with each order, but *do* ask for the ratatouille ($5 for six ounces). And the gâteau Victoire, all chocolate, is $5 a portion. Dinner's ready! **—Barbara Costikyan**

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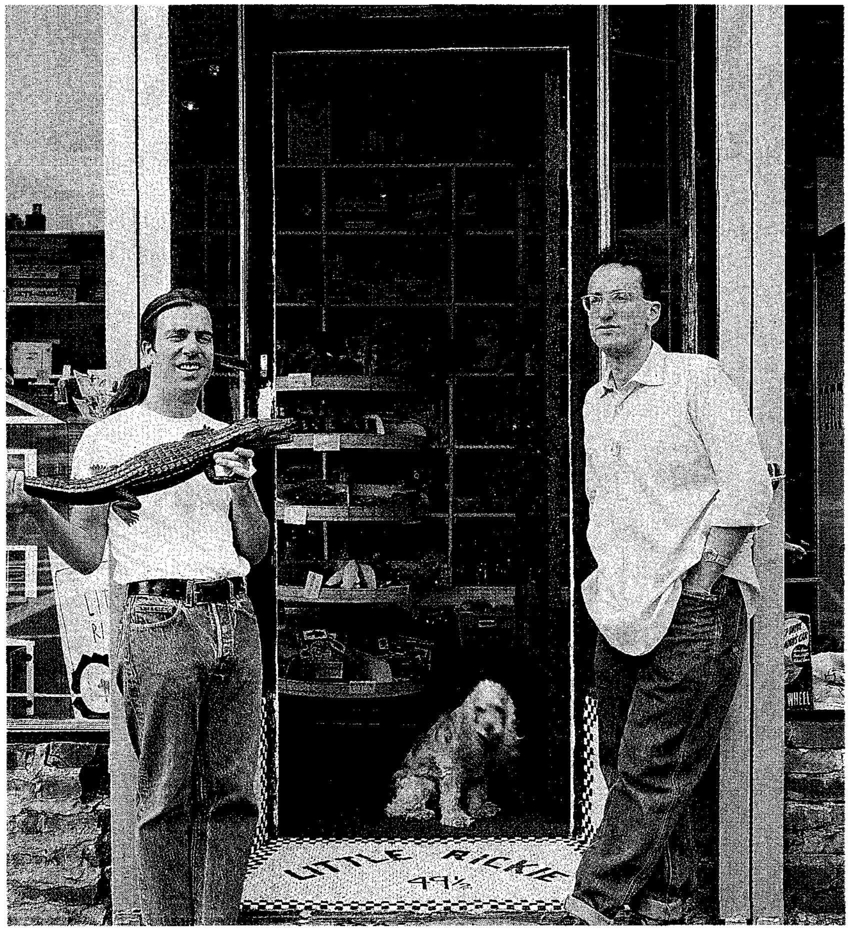
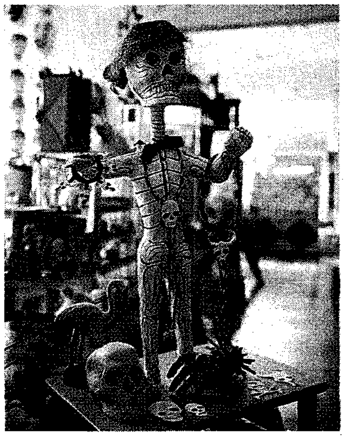
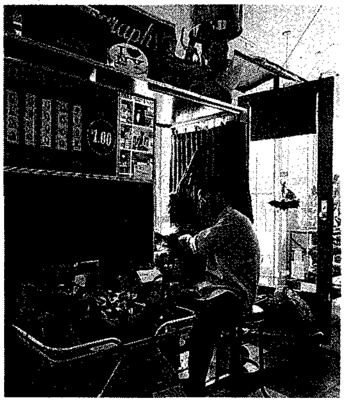


## Let's Hear It for the Toys

When Phillip Retzky opened Little Rickie, two and a half years ago, it caused a blast. Packed to the ceiling with nostalgic baby-boomer treasures—Lava Lites, Gumbys and Pokeys, Jughead hats, Batmobiles—it became a favorite of downtown artists, uptown girls, and neighborhood people young and old. Now this novelty-and-vintage-toy store has moved to a space nearly three times as large, so Retzky (right), with partner Mitchell Cantor (left), has room for all the zany treasures we've grown to love, plus lots of other goodies. The $1-photo booth is still around, as well as the Elvis stuff, but there are also new "departments." In the religious section are angel switch plates, Jesus night-lights, glow-in-the-dark rosaries; the area for newborns offers Child Craft puppets from the fifties and antique baby dolls; the women's department, vintage Vogue dress patterns and little girls' pint-size plastic pocketbooks for the big girls at Nell's. There are quirky jewelry, housewares, and men's furnishings too. And an international section with an ancient revolving watch case filled with Day of the Dead skeletons. (From 15 cents for a gum-machine charm to $25 for a set of Japanese clay bells to $1,000 for a Santa Claus tea party with twelve handmade dolls, a table, food, and china.)

LITTLE RICKIE/ *49½ First Avenue, at 3rd Street/505-6467*



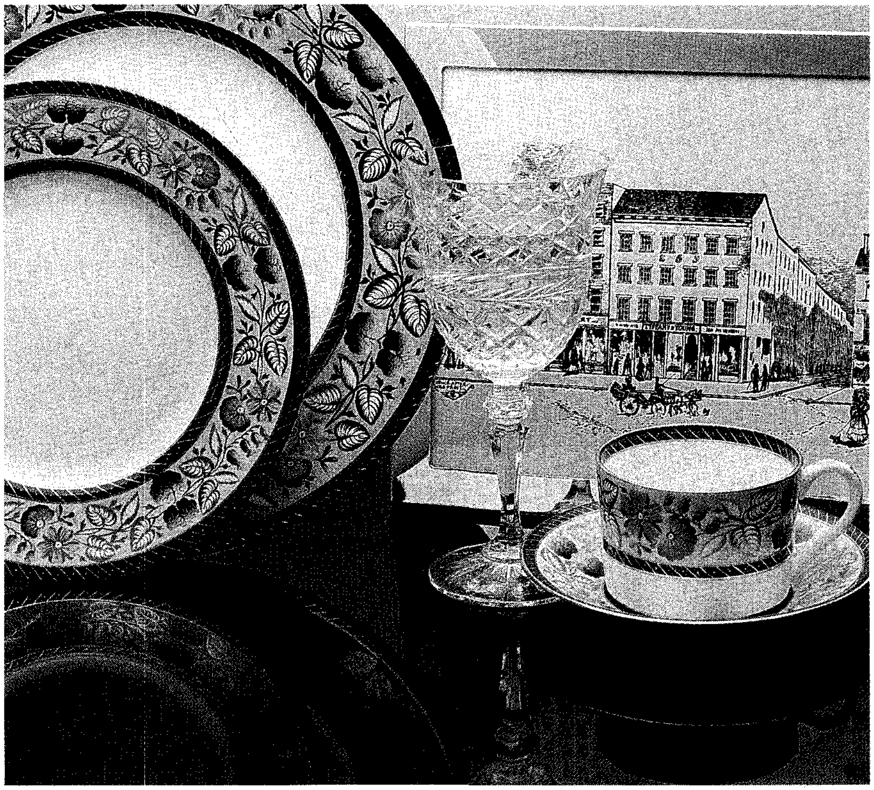


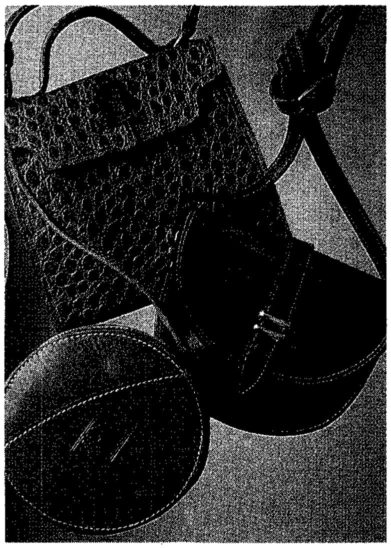
Photographs: top and right, Edward Addeo; left, Rita Maas.

## The Fête Results

With its galas documented by *WWD*, a show of its silver at the Met, and the publication of *Tiffany's 150 Years* by Doubleday, everybody *knows* that Tiffany & Company is having a very special birthday. What many do not know is that this arbiter of American taste has introduced (or reissued) some splendid new products in celebration of its sesquicentennial. The exquisite "William IV" porcelain dinner service (hand-painted in France) recalls William's influence on design when Charles Lewis Tiffany first opened his fancy-goods store, in 1837 (from $350 for a bread-and-butter plate to $600 for a dinner plate). "Laurelton Hall" crystal stemware is named for Louis Comfort Tiffany's Long Island home ($25 a glass). Battersea enamel boxes inspired by the master's stained-glass windows, a commemorative spoon adorned with a replica of the Tiffany Atlas clock, a re-creation of the Belmont tray, and the reissued 1884 "Wave Edge" flatware are just a few of the temptations.

TIFFANY & COMPANY/*Fifth Avenue at 57th Street/755-8000*





## For Better or for Purse

What do Scooter Pies, half-moons, and Grace Kelly have in common? They're the inspiration for Esprit's first leather-handbag collection. Designer Leonard Bridges makes them of buttery-soft cowhide or alligator-embossed leather, lines them with canvas, and outfits them with zippered pockets. And he makes them in all the colors you'd want a bag to come in—these, plus black, tan, and tobacco brown ($35 to $120).

MACY'S/*Main floor*

## The Modern Rage

For the past five years, Furniture of the Twentieth Century has been pushing city interiors in new directions, with cutting-edge contemporary furniture and reissues of such modern classics as the Robert Mallet-Stevens and Fenêtre Sur Cour chairs. Now the showroom itself (open to designers only) is moving in new directions. It has recently introduced Accessories After the Fact to bring innovative design to decorative accessories. Our favorites: German artist Stephen Bumm's glass-topped steel Triangle table ($275) and chunky steel and sandblasted-glass ashtray ($100, in white too), and Michael Mahers's rubber-and-glass Stopper bud vase that doubles as a candlestick ($15).

TRIANGLE TABLE/*Giles & Lewis/464 Columbus Avenue, near 82nd Street/362-5330*

TRIANGLE ASHTRAY AND STOPPER VASE/*State of the Art/47 Greenwich Avenue/924-8973*

Photographs: top, John Schupf; left, Tony Cenicola; right, Larry Bercow.

Music/Peter G. Davis

# AGE OF GOLD

"...It must mean something that this modest but honestly played *L'Elisir* excited more enthusiasm than either *Otello* or *Ariadne*..."

**GLAMOUR AT THE MET:** *Kathleen Battle and Jessye Norman in Strauss's* Ariadne auf Naxos.

OPENING WEEK AT THE METROPOLITAN Opera gave a clear indication of the company's current priorities—an unadventurous repertory of favorite operas performed by celebrity singers in safely traditional productions. Critics may yawn over that cozy agenda and mutter darkly about regressive policies and artistic sterility, but the Met pays no mind as it goes its way, confidently expecting long lines to form at the box office.

There's nothing especially astonishing or dramatically new about all this—the Met has always been run conservatively. But the cautious party line has never been spelled out quite so bluntly or embraced so enthusiastically as it was in the *Times* not long ago by Bruce Crawford, the Met's general manager and now, it seems, the big boss with the final say on everything, including artistic matters. The brief flirtation with repertory expansion and discreet theatrical innovation that gave flavor and focus to the early James Levine era is officially over. In the future, the Met will cater wholeheartedly, and apparently without shame, to the reactionary tastes of wealthy audiences who can afford to buy tickets and even wealthier patrons who are in a position to subsidize lavish new spectacles.

How nice it would be if the Met's no-risk philosophy could guarantee a steady procession of fabulous singers in attractively designed, sensibly orthodox presentations of the world's most famous operas. Perhaps that was possible a century ago, but times have changed. Singers with box-office clout are scarce, and too many of them perform on automatic pilot. They are also unpredictable: Four major roles in three opening-week operas had to be recast on short notice. Even conservative directors can create horrors, and the Met has had more than its share of hideous productions in recent years. Worst of all, in an opera house where stimulating new ideas are regarded as ruinous, stale routine is a constant danger.

All this and more beset *Otello* on the first night of the season, and I had my say about that depressing society event last week. The second glamorous offering came two evenings later—Strauss's **Ariadne auf Naxos**—an improvement over *Otello* but still a disappointment, considering the onstage potential. The opera's antipodal female presences, the faithful-unto-death Ariadne and the coquettish Zerbinetta, were Jessye Norman and Kathleen Battle. In terms of voice, physique, and temperament—one larger than life, the other adorably petite—these two singers would seem to be ideal for the roles, but nothing much came of it, and both sounded out of sorts. Norman's soprano lumbered awkwardly through the music as she exaggerated and distorted nearly every phrase, while Battle was strangely muted and characterless—perhaps her Zerbinetta would be more effective in a smaller house.

*Ariadne* itself definitely needs more intimate quarters. This delicate and elusive chamber opera has always been swallowed up in the vast spaces of the Met, and to inflate the score by encouraging everyone to sing and play as loudly as possible is a terrible solution. That seemed to be James Levine's basic strategy the moment he launched into the bustling prelude, and for a while it worked well enough—the frantic backstage prologue at least had movement, some generalized energy, and even a bit of fun. The subtler musical and dramatic points of the opera itself, though, were roughly trampled on, and Strauss's gossamer music never had a chance, especially in the leaden and ham-fisted treatment of the commedia dell'arte scenes. Also, there was not much positive to be said for Tatiana Troyanos's crudely overwrought Composer, Paul Frey's stolid Bacchus, or the raucously blended trio of nymphs.

I had a much better time at the season's first **L'Elisir d'Amore,** despite a low-profile cast of the sort that so often fills in on non-Levine evenings. Sona Ghazarian, a house soubrette at the Vienna State Opera for the past fifteen years, was flown in for an unscheduled debut as Adina. Her soprano may be a trifle hooty, and she was obviously overselling herself, but she has spunk, charm, and presence, and her Adina should be even more appealing once she relaxes and settles down. Brian Schexnayder (Belcore) and Enrico Fissore (Dr. Dulcamara) were generally presentable, Dawn Upshaw (Giannetta) disarmed everyone, and the debutant conductor, Ralf Weikert, graciously accommodated the cast while keeping the bubbly score perking along at a smart pace.

What made the performance truly spe-

Photograph by Beatriz Schiller.

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cial, though, was Carlo Bergonzi, old enough to be in touch with what once made Italian opera quick and vital, but still more than capable of spinning out Nemorino's music with elegance and charm. Not only that, the veteran tenor gave a delightfully humorous, endearingly human impersonation of this lovable country bumpkin. The Met's current production, which dates back to 1960, is faded but serviceable, and the entire cast seemed to enjoy being onstage. It must mean something that this modest but honestly played *L'Elisir* excited more genuine audience enthusiasm than either *Otello* or *Ariadne.*

Massenet's **Manon,** new last season, rounded out the week. No one, as far as I can tell, has a good word to say for Jean-Pierre Ponnelle's abominable production—except James Levine, who will defend this designer-director's work to the bitter end. During the course of a very long evening, we are treated to intimate scenes lost in vast barns, crowd scenes shoehorned into cramped spaces, an oppressive black-and-white décor of indescribable ugliness, a stage filled with garbage (literally so, in the final act), a cast of loathsome characters, and other perversities too numerous to mention. Either Ponnelle never bothered to read the libretto or study the music before devising this preposterous concoction, or he intentionally set out to mock the opera.

Like the company's last unfortunate production, the Met's current *Manon* can never be anything but a disaster, although I did detect some casting improvements. Vinson Cole, another last-minute substitution, sang Des Grieux with shapely grace and tonal beauty, and Gino Quilico was a suave, personable Lescaut. So much for the good news. Catherine Malfitano returned to the title role, and her coldly calculated interpretation seemed just as brittle, monochromatic, and artificial as before.

So far, the most tasteless and offensive sight on display at the Met this season is a new plaque posted near the left aisle leading down to the orchestra seats. This sign informs us that the house will henceforth be known as the Sybil Harrington Auditorium, in homage to the rich lady who has paid for many sybaritic Met productions of late, most notably the decadent extravaganzas of her favorite designer-director, Franco Zeffirelli. Why the main auditorium, which for most people *is* the Metropolitan Opera House, must be named after anyone escapes me. If it was necessary, surely the honor should have fallen to a composer, a singer, a conductor, or any of the artists who have contributed far more to the Met than Mrs. Harrington, her millions, and her preferences, all of which will be forgotten in a few years. But wealth has always had its privileges at the Met, where,

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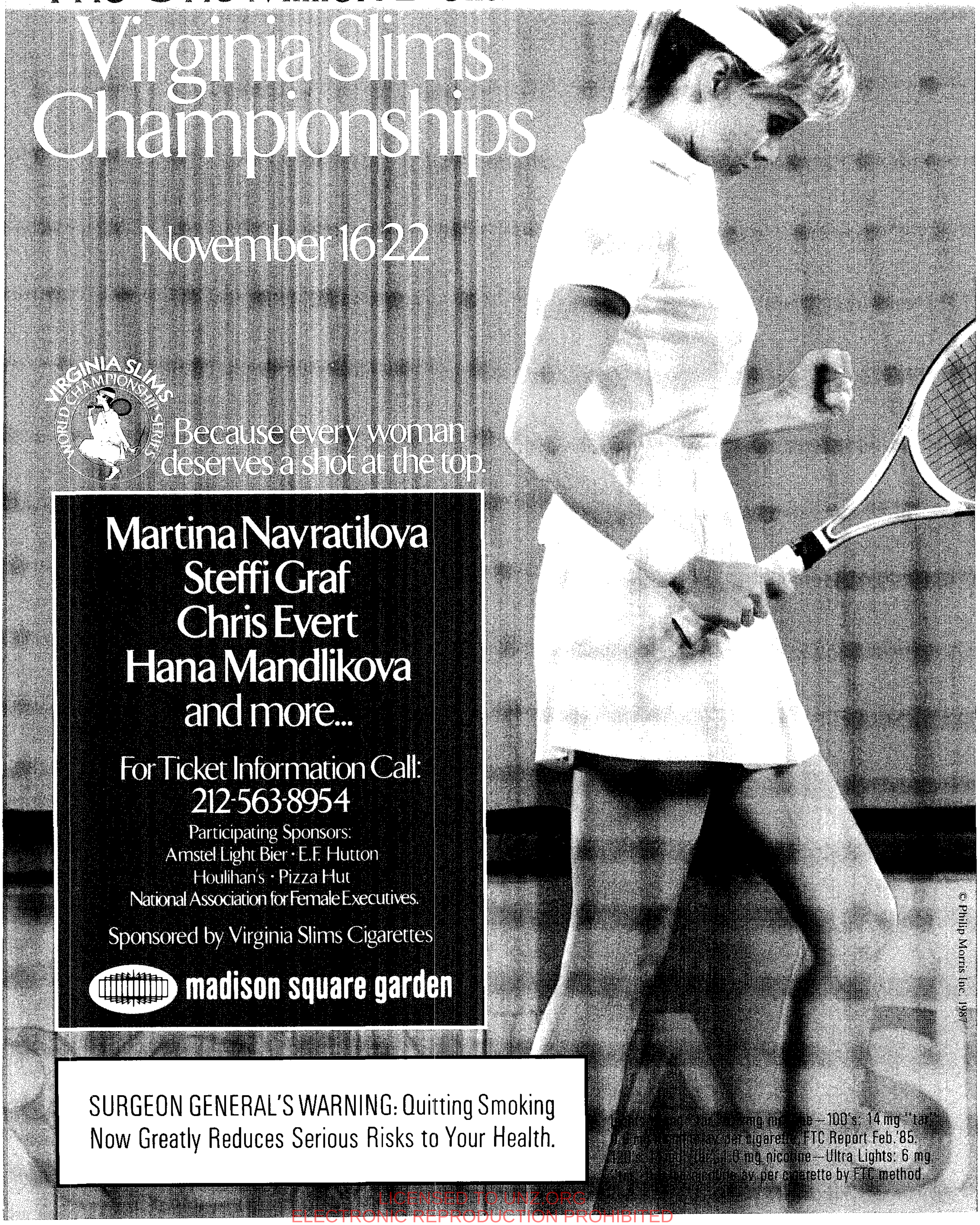

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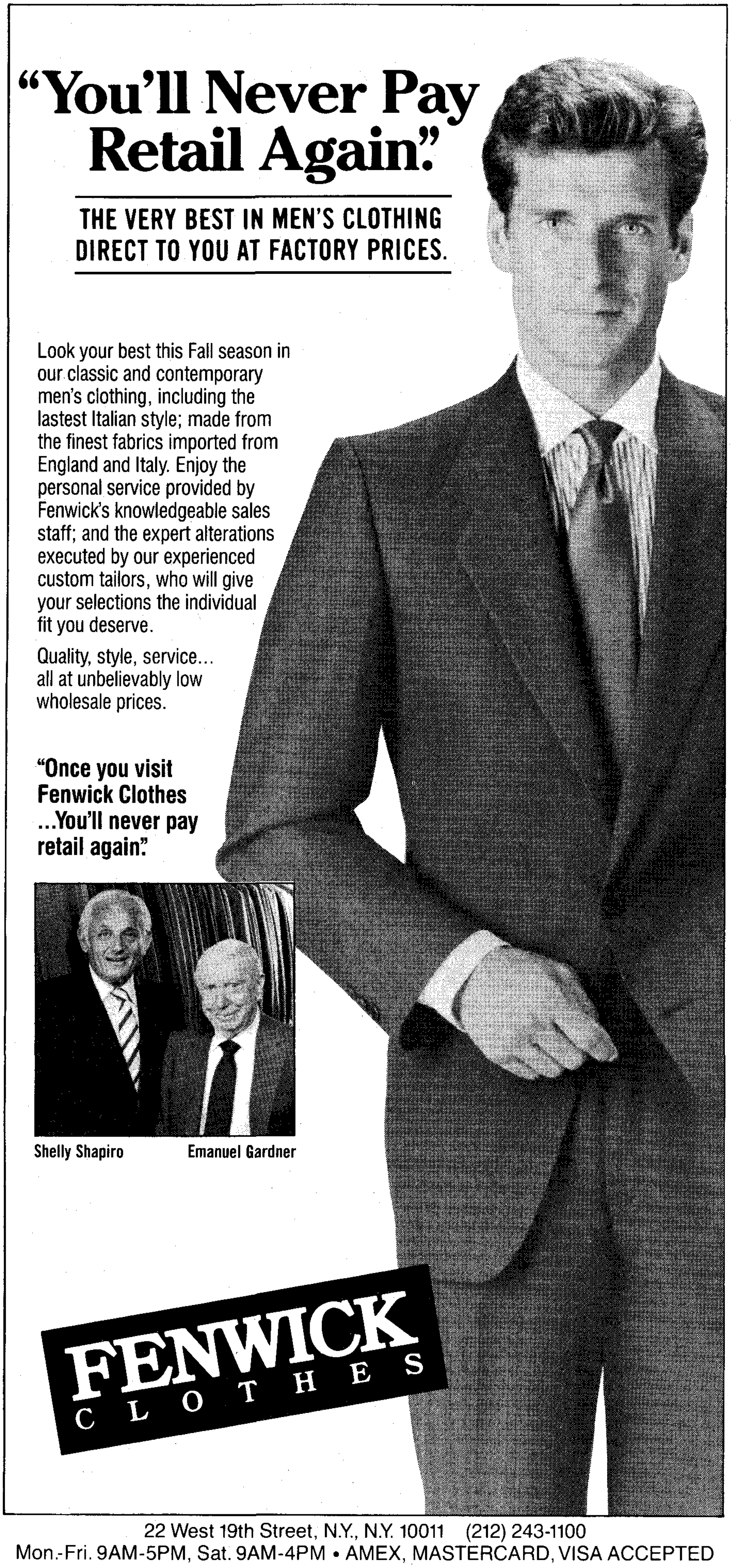

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apparently, enough money can now buy anything.

THE VIENNA PHILHARMONIC PASSED through town recently to play three concerts under the direction of **Leonard Bernstein,** two in Carnegie Hall and one in Avery Fisher Hall. Needless to say, the two events I attended were both received with rapture, as well they should have been. Bernstein looks very wrung out these days—he has been busy making music all around the globe this past summer, and there is now that book he must live with, Joan Peyser's tell-all biography—but his concerts continue to be extraordinary occasions. At the end of each program, there is more than enough applause to give the maestro time to circulate among the musicians, hugging, kissing, shaking hands, and tousling the hair of almost everyone in sight. Nobody makes fun of these Bernstein love feasts any longer; people now realize that they explain, in part, why the performances usually turn out so magnificently.

Like most senior conductors, Bernstein has his special repertory and he seldom strays from it. Mahler, of course, is never far away, and this time it was the Fifth Symphony, the principal work on the second Carnegie concert. The Fifth is sometimes treated as Mahler's virtuoso concerto for orchestra, and Bernstein took that approach on his recording with the New York Philharmonic 25 years ago. Now he looks deeper into the score and finds tragedy everywhere, even in the finale, presumed by most commentators to be a hymn of triumph but treated here as something very close to a defiant scream of rage. Most explicit of all, though, was the Adagietto movement, purged of slurpy sentiment and transformed into a cry of pain. Somehow, after such a performance, it will be difficult to hear the Mahler Fifth any other way.

On his other program, Bernstein pardonably indulged himself by conducting his own *Jeremiah* Symphony, written in 1942 by the budding young composer. Well made but overly self-conscious and derivative, the symphony can only remind us that composition—for the concert hall, at least—was never to be Bernstein's true calling. The Vienna musicians played the score with devotion, and Christa Ludwig did everything a great mezzo-soprano possibly could to make the pallid setting of the prophet's lamentation sound expressive. Sibelius's Fifth Symphony, nominally in three movements, emerged as an imposing statement made in a single breath. The performance was crammed with wonderful details—all those piercing dissonances and clashing cross-relations in the slow movement—but the totality was what mattered, and in this white-hot reading, it mattered intensely. ■

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## Books/Rhoda Koenig

# THROUGH THE WRINGER

"...Marilyn French's *Her Mother's Daughter* slopes through the generations in a mindless fashion. But what's the plot?..."

**Her Mother's Daughter,** *by Marilyn French. Summit Books; 686 pages; $21.95.*

NOTHING HUMAN IS ALIEN TO MARILYN French—or nothing of woman, anyway. Remember when teacher was explaining what a novel was, saying that, unlike a play, it told you everything a character did, and some smart aleck whispered, "Well, not *everything*"? Gigglers be silenced: French knows that real people have to use the bathroom, and she boldly goes where most novelists have not bothered to go before. After dinner, two of the main characters in her book "would go out to the toilet, and then into the bedroom." In the morning, one of them "dressed and ran out to the toilet." Even in the midst of an abortive invasion of Cuba, French reminds us that her heroine is even as you and I: "Lope came out of a door zipping up his fly. I assumed he was coming from the john and used it myself."

But you will notice that, once French has her characters in the smallest room, she never tells us what they *do* there. Real novelists take an interest in the generally unremarkable facts of life, and find a way to make them compelling. John Updike, in *The Witches of Eastwick,* had an ultimately unconvincing, but thoughtful and original, description of a woman peeing. Another recent novel, Patrick McGinley's *Foxprints,* contained several amusing and well-wrought scenes of a man doing number two. But French is content merely to note the fact, one more to heap on her mountain of minutiae. At one point, the heroine does express some curiosity about how other people go about their business: "His way of describing fear was to say 'I wanted to shit in my pants.' Men often say things like that. I wonder if that's just an expression, or if fear really hits men that way." I am glad to be able to say that men don't often say things like that to *me,* but I did once read an excellent novel called *All Quiet on the Western Front* which answered this question, and recommend it to French.

Lavatory matters, it is true, are not a major motif in *Her Mother's Daughter,* but they are indicative of the mindless fashion in which it slopes through the generations, relating the life stories of a turn-of-the-century Polish immigrant woman, her daughter Belle, Belle's daughter Anastasia, and Anastasia's daughter, Arden, with the emphasis on the middle two. Yes, but what's the plot? you say. Why, nothing so trivial and male-chauvinist as plot concerns French; her histories are a sort of human document, a testament to women's suffering, striving, and survival—in other words, an unholy alliance of naturalism and narcissism. We are told not only about the characters' ailments but about the ones they don't have ("She never suffered from menstrual cramps"). And, in service of French's idea that housework should be given its due as Woman's Noble Labor, we get pages of grocery shopping, preparing dinner, and doing laundry ("She scrubbed the clothes every Monday in the deep tub beside the sink, on a washboard with heavy yellow soap. Then she'd transfer each load into the sink itself, let the wash water out, and pour in fresh cool water to rinse them [*sic*]"; "The next step was to... pour in clean water to rinse the clothes. She would prepare bluing and pour that in at the same time. When the clothes were rinsed, she repeated the draining process. Now she removed the soggy clothes and put them through the wringer"). All of this struck me as so much bilge, though I am probably just not as sensitive as Stacey, who says, "A shrink I know told me that I felt more deeply than other people." Like Mrs. Gummidge in *David Copperfield,* you see, but with the backing of an expert.

**FRENCH:** *The novelist takes to Manhattan.*

Although French piles high the social details, her persistent anachronisms show her ear for language to be made of the same material used for old washtubs. Girls in the forties might have daydreamed, but they didn't fantasize, and men of the fifties didn't feel good about themselves, just good. When French writes in the voice of a little girl, she dumbs down her prose (you wouldn't think it could be done) to the level of the most patronizing kind of children's book: "Mommy would say 'Good morning, Anastasia,' and get up and start to make oatmeal for her breakfast. But Anastasia hated oatmeal, so this did not make her happy."

The women of *Her Mother's Daughter* undergo innumerable domestic tragedies, but nothing saddened me so much as the note that Marilyn French not only has read Joyce and Shakespeare but has written books about them. To read her novel, you would think she had never been exposed to anything but the last 50 years of *Good Housekeeping* and a few copies of *Ms.* Not a whit of humor, humanity, music, or joy can be seen in this book, an object lesson in the ineffectuality of art.

**The Rabbi of Lud,** *by Stanley Elkin. Charles Scribner's Sons; 256 pages; $17.95.*
**The Medusa Frequency,** *by Russell Hoban. The Atlantic Monthly Press; 143 pages; $16.95.*

STANLEY ELKIN AND RUSSELL HOBAN have been writers of such sustained brilliance that one still turns to them hopefully, even though the brilliance is now flickering and intermittent. Elkin's novel is the story of Jerry Goldkorn, a "pickup

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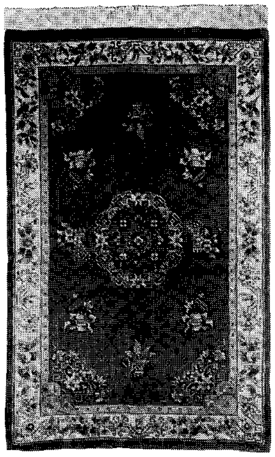

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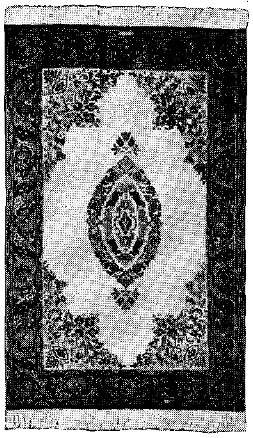

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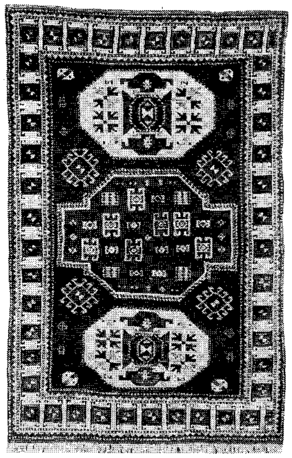

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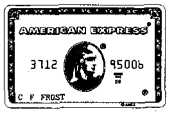

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rabbi, God's little Hebrew stringer in New Jersey," who presides over the congregation of Lud—"not one of Judaism's plummier posts. It's hardly the Wailing Wall. Hell, it's hardly Passaic." What distinguishes the Luddites from the usual crowd is that they are all dead—Lud consists of a small shopping street and two vast cemeteries, whose inhabitants the rabbi inters with the usual uninformed oratory. It is the best, however, that he can expect. His Hebrew is none too good, and he got his degree from "an offshore yeshiva. It was on this tiny atoll in the Maldive Islands a few hundred miles southwest of India. What are you going to do, arrest me? . . . Isn't it only fitting I received most of my religious training abroad, among Sikhs and Hindus—all the queer castes with their sacred cows and trayf human beings?"

I liked Jerry, his lubricious wife, who wants him to wear his tallith in bed ("It's the fringes, Jerry. They do something to me"), and his rebellious daughter ("*Please God,*" he prays when she sasses him, "don't You go disfiguring her, or crippling her legs for life, so no man will ever want to marry her unless it's out of sympathy, and the only job she'll be good for is sitting outside in the cold against a tall office building selling pencils out of her hat"). But Elkin gives them hardly anything to do, except for two extravagantly insane sections that relate to nothing else in the novel: Jerry goes to Alaska and is saved from a plane crash by supernatural intervention, and his daughter meets the Virgin Mary in a graveyard. Both of these episodes are bizarre without being interesting; the novel, which begins with its roots in solid earth, suddenly takes off into space, flashing colored lights and making weird noises.

Very weird noises abound in *The Medusa Frequency,* some of which is written in no known language. Herman Orff, a novelist who supports himself writing comic books and advertising copy, is stuck on his third book and mourning the loss of his great love, Luise von Himmelbett, when he is visited by various manifestations of the head of Orpheus. Turning up as a cabbage in the refrigerator, a soccer ball kicked through his door, or a dish of brains in a fancy restaurant, the head sings to him and tells stories. Hoban's book has moments of quirky humor and passages of passionate description ("It was novembering hard outside; . . . the pinky-orange globes hung mingled with the swaying dark and winter branches; the winter lights and traffic, the winter walkers in the dark street all moved through the ghostly wood and went their way upon the ancient leafy track"), but these are only brief respite from a book that is so fragmented it seems to disintegrate through your fingers, leaving behind only static and smoke. ■

Movies/David Denby

# MS. MOM

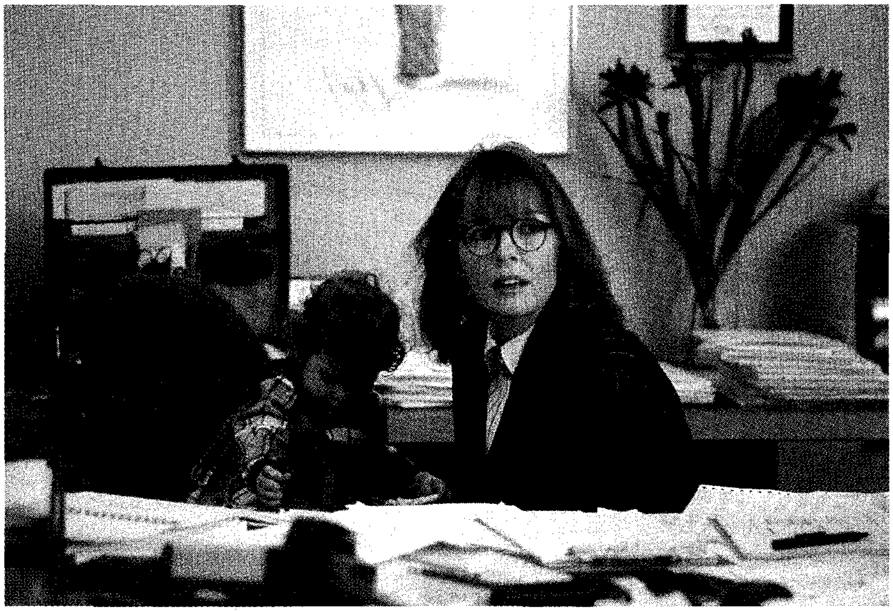
"...Returning to comedy with *Baby Boom*, after years of dramatic roles, Diane Keaton has lost her dithering vagueness..."

THE SLICK NEW "LIFE-STYLE" COMEDY **Baby Boom** skips along happily, always confident in its own shallowness. Written by the team of Nancy Meyers and Charles Shyer (*Private Benjamin*) and directed by Shyer, the movie assembles journalistic commonplaces about women and work, women and sex, women and babies ("You can't have it all!" one character says over and over, impressed by his own originality). Yet the picture is entertaining anyway—and at times entrancingly so—because Diane Keaton is the lead. Returning to comedy after years of dramatic roles, she has lost her dithering vagueness; she's brisk, almost fierce, and she transforms the shopworn ideas into something ardent and fresh.

Keaton plays America's perfect management consultant, J. C. Wiatt, a product of Yale, the Harvard Business School, and American corporate know-how. Each morning, attended by the good angels of Matsuda, Armani, and Norma Kamali, this paragon sweeps into her office in the Seagram Building, spouting flow-chart gibberish so fast that four assistants stand openmouthed with wonder. Has anyone ever done a more likable boss-lady turn than Keaton? The bold walk as she enters the office seems designed to show off her broad-shouldered, cinch-waisted clothes; she stares down her superior and then pumps herself up for the morning's work like a linebacker before a big game. We enjoy her enjoying herself—she's never been sexier than as tough-talking J.C., offering arrogant advice to impressed company heads as she swings around a conference table in a flawless black dress.

Part of our pleasure, of course, comes from knowing that J.C.'s air of mastery is something of a put-on (under the mahogany table, her toe is tapping uncontrollably). Keaton makes us see that J.C.'s super-confidence is, indeed, a confidence trick. The constant revving up ("Hey, the Tiger Lady is on the case. I'm *totally* on top of it") holds off panic. And perhaps only a woman could bring us this insight: A male actor of Keaton's status probably wouldn't have the candor to play it this way.

Some distant cousins die in England, and a baby—little Elizabeth, thirteen months old—is left in J.C.'s care. At first, J.C. is outraged. What an imposition! In despair, she looks at the beautiful, clinging infant, holding it under her arm horizontally like a shapeless heavy bag without a handle. What do you do with a baby? Where do you *put* it? Arriving at a paneled Manhattan restaurant for an important meeting, she checks the baby at the cloakroom.



**THE GIRLS IN THE OFFICE:** *Keaton and kid in* Baby Boom.

Even when Keaton allows J.C. to get foolish and bitchy, we like her. Her nasty moods have a giddy transparency (we can spot the nice, struggling woman underneath), and yet she still manages to stay deep inside the character, allowing us to see how the baby's falling into J.C.'s lap amounts to a betrayal of her whole life. After all, J.C. has probably worked much harder than a man to develop that aura of invincibility. Suddenly, she's pushed back to the common fate of woman—taking care of a child (and, perhaps the most exasperating thing of all, she's not even good at it). Her anger doesn't seem crude or vicious. Keaton, with her talent for ambivalence, does the heart-tugging thing that the filmmakers require without embarrassing us: She lets us know that J.C.'s angry because she's giving in; she's falling in love.

Once smitten, she willingly loses her boyfriend (an underused Harold Ramis), who doesn't want to be bothered with an infant. And when taking care of Elizabeth begins to interfere with her job, she chucks that, too, and runs off to Vermont. Just like that. After establishing the character with some care, Meyers and Shyer expect us to believe that this Harvard M.B.A. would buy an old house and 62 acres over the telephone, sight unseen. Like the hacks who concocted glossy formula entertainment in the forties, the filmmakers treat their plot with contempt; a story is a thing to maul into shape to meet the corniest audience expectations. In Vermont, which comes off as a quaint Norman Rockwell land with leaky roofs, there's so little going on (no work, no men, no friends) that J.C. nearly dies of frustration and loneliness. The boondocks are treated in the same stale way that New York is, but soon Keaton has another wonderful moment, lamenting her life to a frightened plumber as she stalks back and forth in the cold like a snowbound Medea. She faints, and wakes up in the office of a doctor who also appears to be the only young man in the county. He is Sam Shepard.

If only Meyers and Shyer had combined their assurance about entertainment with a few wrinkled perceptions, some texture, a couple of screwy lines,

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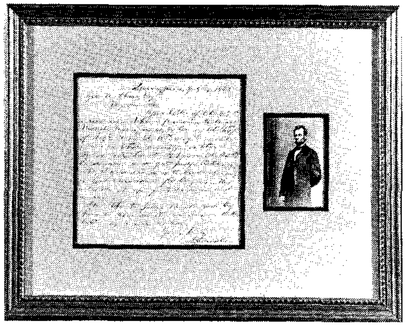

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we might enjoy the movie without half hating ourselves. But they don't discover anything; they don't even try. They take what people already know, gloss it, and package it. *Baby Boom* is the essence of safe commercial filmmaking, a movie in which a gorgeous, fleecy-haired baby constantly mugs in reaction shots.

Shepard, it turns out, is not a doctor but a vet, and Keaton, lying to herself about how attractive she finds him, patronizes him, insults him; they squabble and . . . you know what happens next. As usual, Shepard is used for his lean, quiet, Gary Cooperish glamour (with that snaggletooth left intact as a guarantee he's not a phony). But that's all he's used for. In more than a half-dozen movie appearances, America's leading avant-garde playwright has developed less of a screen personality than a second-rate television actor. Screenwriters never give him much to say (they seem afraid of him), and he doesn't bring anything from his end. In *Baby Boom,* he stands there taking Keaton's insults in the face, the soul of laconic backcountry integrity, quietly waiting for this overwrought heifer to calm down.

Earlier in the movie, the jokes aimed at New York yuppies and anxious parents—driven, sexless, humorless, pretentious types—have a nagging, ragging tone. As *Private Benjamin* made clear, Meyers and Shyer know how to thump all the populist chords; they know how to bring down a woman who thinks she's better than anyone else. But what if someone really were better? This democratic leveling has its demeaning side. The filmmakers humanize J.C. too much, making her spill things on the floor and bang haplessly at a flat tire, as if we wouldn't like her if she weren't incompetent at something. The same belittling impulse appeared in the Katharine Hepburn movie *Woman of the Year* (1942), in which Hepburn, a famous newspaper reporter, was shown to be incapable of making breakfast. (At least that scene was funny.) Filmmakers are always cutting heroines down to size for the mass audience, many of whom may not want their heroines diminished.

The conventionality of Meyers and Shyer's wisdom is infuriating. We're meant to understand that J.C.'s terrific business career is based on the denial of her womanhood. Raising the baby, on the other hand, makes her a woman for the first time and a better person—she can accept sex and love. The filmmakers' assumptions about what people really need could come close to enforcing mediocrity. How can Meyers and Shyer be so sure they know what's best for a woman? Some women just don't have a vocation for motherhood. But Diane Keaton makes me believe that J.C. has it.

THE VOLATILITY OF THE GABBY, DANGER-loving writer-director-hustler James Toback is extremely amusing in his new film, **The Pick-Up Artist.** The movie is a joyous trifle, an exuberant cock-and-bull story. In the course of two days, a 21-year-old New York schoolteacher (Robert Downey) goes from propositioning every girl on Columbus Avenue to falling desperately in love with the one girl (Molly Ringwald) who's an adventurer like himself. People expecting something perverse, violent, and erotic from Toback (*Fingers, Exposed*) have expressed their dismay at how mild and ingratiating the movie is. My own feeling is that Toback has found his rhythm as an entertainer by making a commercial comedy for kids.

I hasten to add that Toback is a peculiar kind of entertainer. Though many of the scenes are charming, and the kids talk fast and well, with a wit not even hinted at in other youth movies, structurally the picture is a mess. Toback doesn't build his scenes, and he throws away the climaxes; he races along as if he were *telling* us the movie and got so excited he just jumped ahead to the good parts. The hero keeps going, running in and out of his car, and the movie is paced at his tempo; the great thing is that it's smart and funny enough to make you experience the heightened desire of a cocky 21-year-old—for a while, you feel anything is possible. A jerk and a romantic, Downey keeps propelling himself into situations where he's superfluous until he makes them *his:* He wins Molly by saving her sweet rummy of a dad (Dennis Hopper) from some sordid and threatening gangsters. Toback mixes romance with his own cracked existentialism, a state of exhilaration in which the brave and spontaneous, risking everything on a gesture, deserve to succeed at the gambling table and at love. I didn't believe it, but I sure felt good watching it. Despite its wholesome tone, *The Pick-Up Artist* has a true feverishness. In memory, the movie is just one long happy and hectic dream.

IN **Best Seller,** PLAYING A VICIOUS PROfessional hit man who seeks respect, the scary-looking James Woods displays his knifelike delivery—the intonations of hurt pride and bitterness he brings to a line like "I'm a *businessman.*" But it's time for Woods to go beyond Richard Widmark roles. In Oliver Stone's *Salvador,* he showed that he can be a great, three-dimensional actor, so there's no reason for him to be turning up in a lousy thriller as yet another creep—this one a sadomasochist who burns his palms with cigarettes to demonstrate his strength. Woods, who has a reputation for smarts, should have burned some holes in Larry Cohen's implacably B-movieish script, which links slam-bang action with gaseous philosophizing. ■

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## Television/John Leonard

# THE PLAGUE YEARS

### "...Everybody's first-rate in *Intimate Contact,* which tells us everything we didn't want to know about loneliness and guilt..."

THERE'S A GLEAM IN CHARLOTTE'S EYES—maybe of the devil, maybe not—and a feather in her black cavalier's hat, and strawberry-blonde hair hitting the shoulders of the black coat that flaps after her like bat wings, and she's pushing a wheelchair at top speed, out of the hospital through the back door of the geriatrics ward, onto the lawn, and into the light. She seems altogether a girl out of the history of painting, angel or witch, between the Middle Ages and the Renaissance, not of our world, as she shouts and gasps, "When they had the real plague in the old days, you know what they did? They danced! The good old danse macabre! . . . danced till they dropped!"

Clive, with his ruined face, rises from the wheelchair. He is an apparition from Yeats, a coat upon a stick. He turns an ungainly circle. We are looking at him from behind the sun. We see the fillings in his teeth as he grins and gulps at death. Then he is dispossessed, and Charlotte, like a black flower, opens and spreads herself to take his body into her lap, and the uniforms come in silence from all sides. *Their* dance is oddly regimental, as if to make a square—a quarantine—around the zero on the great lawn in the English countryside.

Charlotte (Lizzy McInnerny) is a minor character in **Intimate Contact,** which HBO will telecast on consecutive evenings (Monday, October 5, Part I; Tuesday, October 6, Part II; 8 to 9:30 P.M.) and then repeat four more times this month. She's an eighteen-year-old child of the aristocracy, a heroin addict who's gotten AIDS from a dirty needle, a death junkie whose nanny used to tell her that no matter how awful she felt, there was always someone worse off. And now she's "someone." The wheelchair, she explains to Clive, "is all part of the Plague Pal service."

Clive (Daniel Massey) is a major character in *Intimate Contact,* a once-dynamic middle-aged upper-crust businessman and complacent Thatcherite, with a son who's just won a First at Oxford, a daughter almost as smart who's a whiz at photography, a BMW, and a big house, in which his beautiful, conventional, sheltered wife, Ruth (Claire Bloom), hangs between charities like a chandelier. Some eighteen months before the start of *Intimate Contact,* Clive, on a business trip to New York, also contracted AIDS: "I poked some dirty little tart when I was too pissed to show good judgment, and now I'm paying for it."

If AIDS is one of those subjects you automatically ideologize, you've probably decided already that there's something wrong with *Intimate Contact.* After all, both victims so far mentioned are heterosexuals. But this horror isn't choosy; look, if you need to, at Africa. And although *Intimate Contact* tumbles occasionally under the burden of being a thesis movie—the public is ignorant, and that ignorance can and will be vicious—as a thesis movie it must also touch all bases on the diamond of the disease. A gay couple, one of whom is dying as unpleasantly as possible in the same ward as Clive and Charlotte, will teach Ruth how to care for the husband she has hardly known in their glide through a twilit life of gaudy objects, and introduce her as well to their sexual underworld, a rough-trade grotto no less fearful and no more savage than the arctic overworlds of Clive's firm and Ruth's golf club.

**DEATH WATCH:** *Daniel Massey gives a harrowing performance in* Intimate Contact.

Ruth must confront her own subterranean sexuality, too. Holding herself together to "protect my family" from the awful news, she's at first wretched, then willfully composed, but it's the composure of a thousand agitations, of mad molecules spinning in the shape of a porcelain vase; her very control is hysterical. The body is an alien text no one's bothered to translate for her. She puzzles it out in a night with the working-class father of a hemophiliac (and AIDS-infected) little boy. This brief passage—in the blue light now favored on television for passionate tangles—is the least persuasive of several divagations in *Intimate Contact.*

Bloom's Ruth is otherwise magnificent, growing from denial to coping to assertion, as the women at her golf club shun her, and the men at Clive's company fire him, and her children put on attitudes to see if they fit their anger. (Bloom reminds me of Kate Brown in Doris Lessing's *The Summer Before the Dark,* another part just waiting for her to explore its powerful complications.) At a tea dance or a TV studio or a charity road race or that twenty-fifth wedding-anniversary party to which her guests forget

Photograph by Donal Holway.

to come, she is grace in modulation—from a panic that almost routes her to a contempt that seems to purify her to the tempered steel of the last messy stage of a previously unexamined marriage. She's an adult.

Nor is she alone in her excellence. As Clive, Daniel Massey is mostly disagreeable in Part I. His self-pity takes the form of an isolating arrogance. It never occurs to him that AIDS has happened to his family too. But as the trunk of him wastes away, something green grows inside, and it gets to his eyes and he sees beyond himself. In reaching out in Part II to Charlotte, he escapes the solitary confinement of the dying. As Charlotte, McInnerny scares the breath right out of us; she seems to belong, if not in a painting, then in a nineteenth-century novel or grand opera, perishing of tuberculosis and meant somehow to embody sick male notions of Eros and Thanatos. In the more substantial part of Becca—a recovering alcoholic, Ruth's best friend, and the smartest mouth in the movie—Maggie Steed could teach Vanessa Redgrave a few tricks about aggressive braininess.

Mark Kingston is also riveting as the company doctor whose first loyalty is to his company instead of his patient. He informs and frightens the men. His wife, a splendid Sylvia Syms in a performance of astonishing nuance, informs and terrifies the women. The doctor's guilt will abrade him for the better; his social-climbing wife begins as a beast, vacillates, finds in qualm some courage, and then is lost forever to all decency. (So consumed, in fact, is Part I of *Intimate Contact* with the abiding rot of English class and caste that I wondered if AIDS was supposed to be a metaphor for everything wrong with the empire; Part II disabused me.) But everybody's first-rate, from David Phelan and Abigail Cruttenden as callow Martin and punk-ferocious Nell, the children of Ruth and Clive, to Daniel Webb and Neil Pearson as the gay and desperate lovers, to Paul Jesson as the AIDS medical specialist, bone-weary in the middle of the witch-hunt, who teaches Ruth the truth about "dirty" sex, at the zoo with the help of the chimpanzees.

Everybody is permitted to be complicated in a screenplay, by Alma Cullen, of depth, range, and wit—Nell, for instance, refuses to return to the Upper Sixes and face schoolmates in "surgical masks with designer labels." The director, Waris Hussein, knows when to linger and when to pace, and the cinematographer, Peter Jessop, paints contour and edge with his camera. If *Intimate Contact* had ended with Part I and family acceptance, it would have been worthy. By persisting, however, in Part II through death and grieving and the beginnings of renewal, only to end in an abrupt dark corridor in a schoolhouse full of parents turning on their children, it measures the heart and the imagination.

I'd have thought that any TV movie about AIDS in today's atmosphere of blame and paranoia and self-righteousness would be either meretricious soap opera or mind-numbing agitprop. Not for the first time, I'd have been wrong. *Intimate Contact* tells us everything we didn't want to know about loneliness and guilt; failures of character and evil gossip and mass ugliness; tremors, vomiting, incontinence, and swellings that burst, and bodies that burn down defenseless to a cinder-shred of self outside society, and, so far, hope. It also tells us something we very much needed to know about the new communities of the afflicted, the oldest of families to which all of us can't help belonging. That's a lot of message for any movie. Please spend three of your hours watching.

**In brief: Dolly** (SUNDAYS; 9 TO 10 P.M.; ABC) won me over in spite of Dudley Moore and Pee-wee Herman. Moore has always come across on this man's screen as knee-high to a lounge lizard out of Euro-trash, and Herman's amazing career seems symptomatic of network television's contempt for our children. But there they both were on Dolly's first, and mightily agreeable, Sunday night, the only dead segments, not counting an Ed Koch cameo in a show that seemed otherwise intent on moving as fast as *Laugh-In* while keeping the funny business as back-porch informal as Carol Burnett. (I miss Carol Burnett.) Even a Dolly dressed up for the glitter-dome (like a mermaid, or the Jolly Green Asparagus, or Glinda the Good Witch) was along for her own ride: What the hell, bust those bubbles.

"Slip City" svelte with her implausible superstructure, Dolly is nevertheless, and matter-of-factly, detached from her own sexuality. Like everybody else, she makes jokes about her famous body, but her mind is elsewhere and at ease. She talks her way into and out of a song with Johnny Carson timing, but the audience she imagines she's talking to is brighter and kinder. She's a bit of a clown, but there's none of the usual TV joker's desperate sweaty need for our approval. She won't die for us, and doesn't have to. We can be coaxed. Singing gospel with Oprah Winfrey, or a cappella with Acappella (at 45 and 78 rpm), or by herself in blue jeans and a man's shirt—those long red nails on the acoustic guitar seem to lacerate our nerve-strings—she is invariably sweet-voiced and friendly and in calm but complete control.

I could use a lot less audience participation, and none of the ludicrous "Hello, Dolly!" blurbs from the New York Yankees and the U.S. Navy, but she seems to enjoy everything going on around her, and she's the boss. ■

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# SPANISH INQUISITION

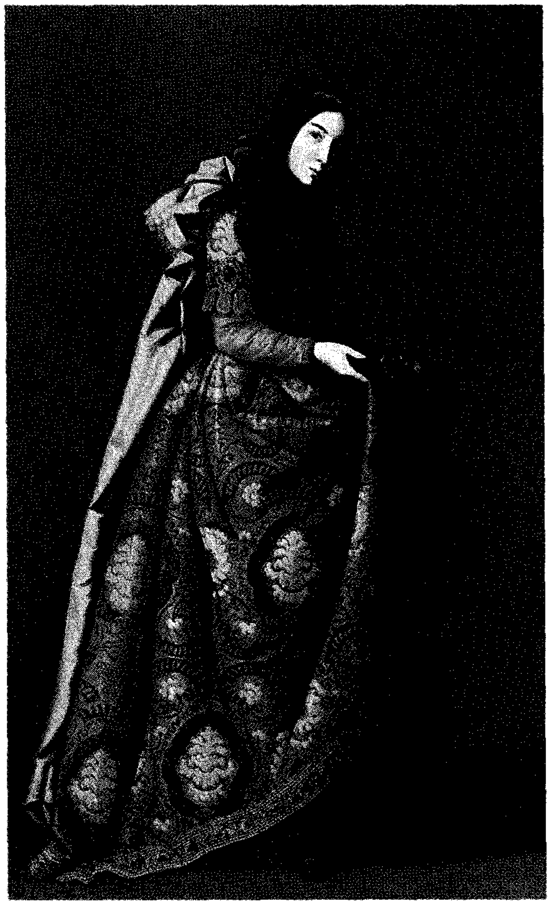
"...The value of Zurbarán's best work now, outlasting its adherence to doctrine, lies in his mating of description and emotion..."

THE MONASTIC LIFE ACCLAIMED IN THE art of Francisco de Zurbarán—a life of abstinence, silence, poverty, and self-denial—is almost beyond modern comprehension. Even so, the high points of **"Zurbarán,"** at the Metropolitan, are nearly as compelling as the Caravaggios of two seasons ago. Zurbarán, who was born in 1598 in the western Spanish province of Extremadura, began his apprenticeship at about the time that Caravaggio was dying of malaria, in 1610, seeding the Mediterranean with his revolution. The Spaniard, much more convention-bound in art and life, developed a similarly stark, floodlit native realism that found a favored place in the sober interlude between Mannerism and the High Baroque.

One observer, in 1913, counted off the Spanish traits: "asceticism, the disdain of mundane things, a keen sense of the void, combined with a taste for the real, and a total absence of creative imagination." The description is a perfect summary of Zurbarán's art and its place in an age of literalism. Dogmas set down by the Council of Trent, which met three times in the sixteenth century to stamp out Protestant freethinking, defined the Counter-Reformation and much of Catholicism afterward. Spaniards rioted in the streets over whether the Virgin was immaculately conceived (without sex and therefore without sin) or sanctified in her mother's womb—issues debated since the sixth century and decided finally in the seventeenth. A local dogma of utter seriousness for artists, we learn from Jonathan Brown in the catalogue, held that Christ's feet were nailed to the cross with two nails, not one.

Zurbarán moved in this ecclesiastical world with some finesse and with a considerable technical skill joined by faith into a style of humble monumentality. The dictates of the theologians (that artists should confine themselves to literal, explicit instructions to the faithful) matched Zurbarán's first and finest instincts. His best work tends to be of solitary male figures in a translucent black void, like the brown-cowled Saint Francis in a small, masterfully simple painting strikingly reminiscent of Manet in its ability to occupy its universe in a few brushstrokes.

The men in Zurbarán's pictures inhabit a dark, empty space transfigured by light and the immanence of movement, a visible dialectic between the body and the spirit, part of the monastic air the artist breathed. The woman saints are posed more stiffly, as though the female mind were an impenetrable foreign terrain. In honoring them, he fell back on color and costume with a superb attentiveness evident in the slightly giddy orchestration of purples, reds, and golds on the dress of Saint Casilda, daughter of a Moorish king.



**FROM HOLY CLOTH:** *Zurbarán's* Saint Casilda, *1630–35.*

Courtesy of Thyssen-Bonemisza Collection.

A fuller picture of Zurbarán's art in context was one of the aims of the massive effort of collaborative scholarship this exhibition required from the staffs of the Met and the Louvre. The show follows the drift of recent research and is the first monographic exhibition on Zurbarán in either the United States or France. It is possible, ironically, only because his work was long ago removed from the Spanish churches and monasteries it was designed for. His art would have had a very different look if it had remained within the niches of Baroque interiors. Instead, the paintings are scattered mostly in American and European museums, prompting, fortunately, a new look at this painter who seems, in his radical simplicity, so curiously modern.

Zurbarán worked almost exclusively for the church, and for the nobility involved with the church; the erratic path of patronage traces the rise and fall of his career. He was roughly a contemporary of Velázquez, who transfigured the image of the Madrid court with a boldness that would have been unthinkable in the Seville of the Inquisition. Zurbarán's first important commission was for 21 paintings of saints and theologians for the Dominican monastery of San Pablo el Real.

He was also a captive of his economic base. The catalogue is a great help in explaining why some of these pictures are so vastly better than others. At the height of his popularity, his workshop was enormous, and traces of his own hand diminished. Occasionally, the church fathers asked him to create a painting from some other artist's print, with variable results. (He seems to have done anything that anyone asked.) Pressed by debts near the end of his life, he churned out cheap paintings for trade in the Spanish colonies of the New World—according to Alfonso E. Pérez Sánchez, in the catalogue, just one shipment numbered 63 paintings.

Zurbarán, it seems, was saved from being a hack by his spirituality and his natural gifts. Obedience was, after piety, the greatest virtue in Counter-Reformation Spain. Some of his weakest episodes seem affected by fashionable styles that disturbed his monastic equilibrium and dragged him hither and yon. The cloistered solipsism of his early works wavers, for instance, under the impact of the High Baroque at mid-century. There are moments, especially when he was asked to paint Virgins and putti, when his good sense went on a rampage. Not one to understand the female sensibility even at the best of times, he was hamstrung by the specter of Mary in gilded clouds.

The value of his best work now, outlasting its adherence to doctrine, lies in Zurbarán's uncanny mating of description and emotion. It's a mystery how mundane lives can convey such an intense sensation of silence. Zurbarán's silence is a stillness of spirit and space, distinctly recalling dark rooms in hot countries at noon. Though many of his late works lose this perfect spiritual translucence, becoming more like ordinary vehicles for illustration, the ones that triumph do so because the painter's absorption in the real is only half the story. (Fifth Avenue at 82nd Street; through December 13. Catalogue: hardcover, $45; paperback, $35.)

THE SWISS FIN DE SIÈCLE SYMBOLIST **Ferdinand Hodler** spread his influence in Austria and Germany mainly through his historically ambitious, generally overwrought, nightmarish allegories, but he has a greater claim on absolute excellence through his landscapes. These are being shown at the National Academy of Design, the last stage in an American tour meant to introduce an artist rarely seen here, one whose gifts may come as a surprise.

Hodler is not the type to claim much wall space at MOMA; he was important, but in the limited arena (from our Francophilic perspective) of Northern Germanic Romanticism. The National Academy has done him a favor by isolating this work and presenting it undisturbed by other comparisons. Within these confines, Hodler's audaciousness with landscape depicts a tense interplay between observation and a metaphysical will.

Hodler was born in 1853 and entered an apprenticeship at fourteen to produce small tourist pictures in the Bernese Oberland. A contemporary of the French Post-Impressionists (his first big success came in Paris in the 1890s), his Germanic mysticism sent him searching the pristine Alpine hills for a vision of purity that was to correspond geologically to the Teutonic urge for eternal renewal. Interestingly, everything that is labored and ponderous about his allegories falls away when he addresses the beauty of the mountains. His landscapes are pure color laid on top of a weighty sense of inner structure. He was quite the colorist: An acid-green hillside, dangerously close to the border between lime and avocado, is held at bay by the subtle inflection of blues, on the mountains above, that perform like shadowy grays. His theory of the harmony of parallel lines seems merely to have helped him sense the engineering of nature. He left dogma behind in the wonderfully bleached coloration of *Landscape With Pond Near Veyrier,* of water trickling over a sandy stream bottom among weedy shrubs, touched by the white of early afternoon. Far closer to nature and more conventional than Cézanne, and far more stolid than van Gogh, Hodler achieved something, in this landscape, that recalls both those painters in microcosm.

Hodler's articulation was purest German. The mists drifting through these mountainscapes are there to lend greater weight to the peaks beyond. He was an artist most comfortable one step back from the great issues of his day (though he labored, in his Symbolist works, to find some connection to universal myth). When he could paint what he saw instead of what he envisioned, he could test himself against truth and devote himself to its most faithful execution. (1083 Fifth Avenue, at 89th Street; through November 15.) ■

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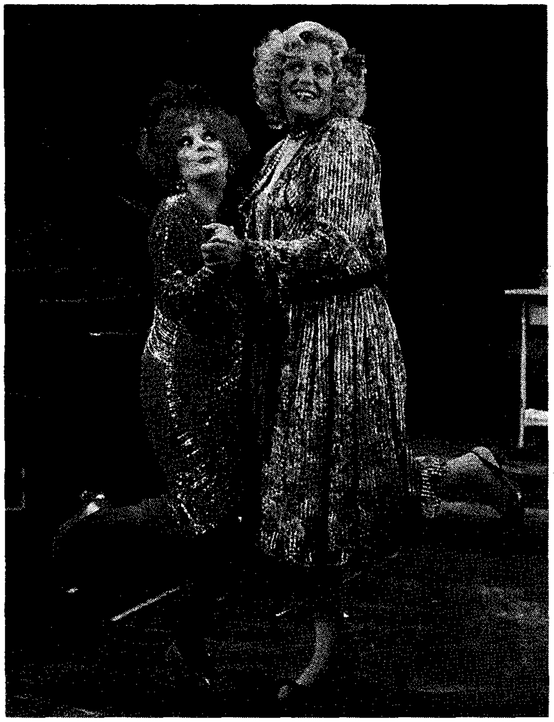
# ROSE-COLORED SPECTACLE

> "...Georgia Brown struggles gamely though unsubtly with the clichés and overrapid transitions that buffet her hither and yon..."



**BOSOM BUDDIES:** Roza's *Georgia Brown and Bob Gunton.*

**Roza,** THE MUSICAL, DERIVES FROM *Madame Rosa,* the movie (though the production does not admit it), which is from Romain Gary's novel *La Vie devant soi,* which is from hunger. Gary was an amiable third-rate Franco-Georgian novelist, with a flair for tapping facile sentiments, who once, in *The Roots of Heaven,* transcended his limitations—even if the movie version was a failure. Though ceaselessly dramatized and filmed, Gary is best remembered in America as the author of *Promise at Dawn* and one of the husbands of Jean Seberg. Not until now did he, posthumously, climb Olympus by becoming a Broadway musical.

Would that he hadn't. Julian More, the British musical librettist, has done his best to keep the spirit of the original in the book of *Roza,* which is not a good thing, but has, of course, had to go it alone in the lyrics, not a good thing, either. There have been worse musical books and lyrics, but none more calculated. We get the following surefire audience pleasers: mother love (even if the "mother" is an ex-whore paid by prostitutes to care for their encumbering children), the whore with the heart of gold (of whom we get some three or four), the Jewish connection (Roza is a Polish Jew, and several other characters are Jewish—all terrific people), rowdy but devoted children (Roza is running what is in effect a happy orphanage), fantasized goodwill among traditionally hostile races and religions (Momo, Roza's favorite ward, is an Arab, and we also get blacks, Asians, and Latins—all terrific), and the homosexual—or, strictly speaking, transsexual—connection (Roza's warmhearted boarder is Lola, a medium-giddy prostitute, formerly Luis, a Brazilian boxer).

Something for everybody, which is to say crassest calculation. Let me be clear: There is such a thing as a sentimentality that, though excessive, is palatable because of its genuineness, because of the sincerity with which its author believes in it; a good example of this is the work of Beth Henley. There is also a tolerable kind of calculation: a play coolly tailored to thrill or amuse, e.g., *Sleuth* or *The Odd Couple.* What is repellent, however, is coldly calculated sentimentality, the commercial manipulator as humanitarian, the icicle posing as a heating pad, e.g., *Man of La Mancha* or *Shenandoah,* though such shows often delight our gullible public, especially if the reviewers sanction the enthusiasm. *Roza* remains singularly unmoving.

This is primarily the story of the surly, sardonic love between Jewish Roza and her main boy, Arab Momo (formerly Mahomet), a love that, needless to say, triumphs over everything, from petty crime to death. Add to this a true friend to both, Luis, the former Brazilian heavyweight, now Lola, a hustler—though we never see her turn a trick—and an expert at Orisha rituals: "You do voodoo, do you?" Everyone in *Roza* is an ex-something: ex-whore, ex-boxer, ex-Arab—for Momo, like Romain Gary before him, desperately wants to be French. "Ex" is good; think of the embarrassment of having to show Roza and Lola on their backs, or an unreconstructed Mahomet expressing anti-Jewish feelings. Even the two lesser hookers in the show are allowed only one bit of sex, the initiation of Momo—thirteen when the show begins, seventeen by now—which, of course, is not concupiscence, merely sweet charity.

The third main creator is Gilbert Bécaud, the popular French singer and songwriter, who composed the music. It is not great music, and it is rather repetitious; most of it sounds like a cross between soft rock and what the French call *la java,* a sort of street-corner or low-dive music to which the lower orders dance. It is usually played on an accordion, and most of *Roza*'s score would probably sound better on that instrument than in the glitzy arrangements of Louis St. Louis and the slick orchestration of Michael Gibson, which make much of this at least partly French music sound like standard, slightly shopworn, Broadway razzmatazz. Still, there is one very attractive song, "Is Me," and none that is unbearable, which is rather more than one can say for *Starlight Express* or *Les Misérables.*

Harold Prince's staging, though superficially efficient, depends on far too many hoary and not particularly spry tricks; although the set allows scant room for dancing, even that doesn't seem to be filled by Patricia Birch's meager musical staging. Georgia Brown does not bring to the heroine the intense femininity Simone Signoret gave her in the movie, but she struggles gamely though unsubtly with the part's many clichés and overrapid transitions that buffet her hither and yon. Bob Gunton is apt and likable as Lola, at times even graceful; as Momo at seventeen, Alex Paez is slightly better than Max Loving as Momo at thirteen. In the remarkably undistinguished supporting cast, in which Marcia Lewis and Jerry Matz are especially irritating, Joey McKneely dances well, tiny Mandla Msomi exudes charm, and Monique Cintron is an actress of genuine promise.

The best thing about *Roza* is Alexander Okun's set, evoking several locations in one of the poorer quarters of Paris with an inventiveness and bravura that do not detract from honesty. I shall not describe it; that would be like giving away the one good joke of a mirthless comedy. ■

Photograph by Martha Swope.

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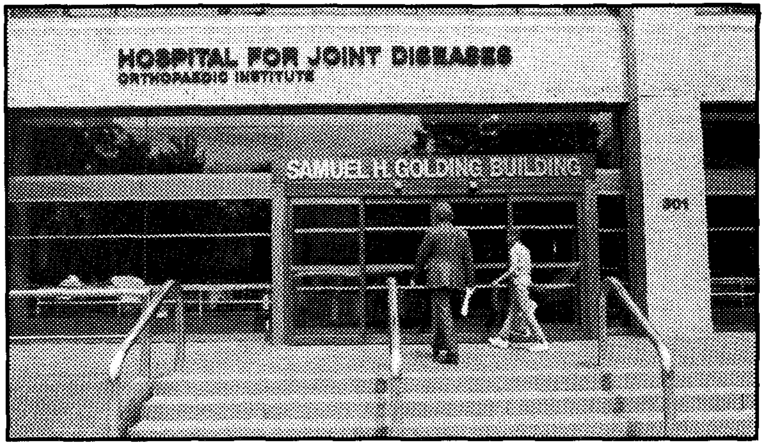

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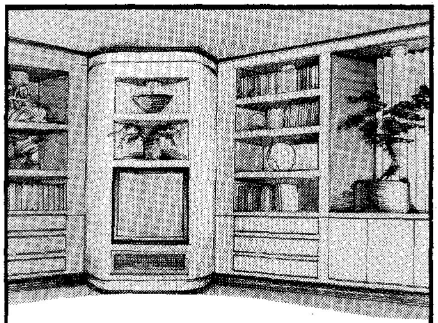

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# A Complete Entertainment Guide for Seven Days Beginning

# OCTOBER 7

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# MOVIES

## THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## MANHATTAN

### *Below 14th Street*

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 10/20: *Thursday's Children; Every Day Except Christmas; The Singing Lesson.* #2—Through 10/15: "Black Women on Screen: 60 Years of Actresses and Images." 10/7: *Raisin in the Sun; The Landlord.* 10/9: *Cleopatra Jones; Foxy Brown.* 10/10–11: *Gone With the Wind.* 10/12: *Scar of Shame; God's Stepchildren.* 10/13: *The Omega Man; Melinda.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 10/7: *The Misfits; Freud.* 10/8: *Strangers on a Train; I Confess.* 10/9–10: *Something Wild; Desperately Seeking Susan.* 10/11: *Mishima; The Sailor Who Fell From Grace With the Sea.* 10/12: *Radio Days; Play it Again, Sam.* 10/13: *Queen of Outer Space; Screaming Mimi.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 10/9: *Near Dark; China Girl.* Beg. 10/10: *Zombie High; RoboCop.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*China Girl.* #2—*The Wolf at the Door.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Big Easy.* #2—*RoboCop.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Big Shots.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Pick-Up Artist.* #2—*Like Father Like Son.* #3—*The Principal.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 10/7: *How to Marry a Millionaire; Gentlemen Prefer Blondes.* 10/8: *Hour of the Wolf; The Passion of Anna.* 10/9–10: *The Cabinet of Dr. Caligari; M* (1931).10/11: *Last Tango in Paris; The Men.* 10/12: *Harold and Maude; Where's Poppa?* 10/13: *Mr. Moto's Last Warning; Mr. Wong, Detective.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 10/7–8: *Raising Arizona; Blood Simple.* 10/9–10: *Mona Lisa; Chinatown.* 10/11: *Mouchette; The Trial of Joan of Arc.* 10/12–13: *Crimes of the Heart; To Kill a Mockingbird.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*No Way Out.* #2—Through 10/9: *La Bamba.* Opening 10/10: *Dancers.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Wish You Were Here.* #2—*The Whistle Blower.* #3—*My Life as a Dog.* #4—Through 10/9: *Withnail and I.* Beg. 10/10: *Matewan.*

### *14th–41st Streets*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Near Dark.* #2—*Dirty Dancing.* #3—Through 10/9: *The Big Town.* Opening 10/10: *Someone to Watch Over Me.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Princess Bride.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). Through 10/9: *Stakeout.* Opening 10/10: *Surrender.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 10/9: *Amazon Women on the Moon.* Opening 10/10: *Man on Fire.* #2—*Best Seller.* #3—*Fatal Attraction.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). Through 10/9: *The Big Easy.* Opening 10/10: *House of Games.*

### *42nd–60th Streets*

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). Through 10/9: *Hellraiser.* Opening 10/10: *Someone to Watch Over Me.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*China Girl.* #2—*Rolling Vengeance.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Best Seller.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Big Shots.* #2—*The Principal.* #3—*Like Father Like Son.* #4—*Like Father Like Son.* #5—*The Pick-Up Artist.* #6—Through 10/9: *Near Dark.* Opening 10/10: *Surrender.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). Through 10/6: *The Big Town.* Opening 10/7: *Baby Boom.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). Through 10/9: *The Untouchables.* Opening 10/10: *Three O'Clock High.*

**36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Stakeout.* **EMBASSY 3**—*No Way Out.* **EMBASSY 4**—*La Bamba.*

**37. CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—Through 10/9: *The Offspring.* Beg. 10/10: *Zombie High.* #2—*RoboCop.*

**40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *The Princess Bride.*

**41. ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). Through 10/7: *The Fourth Protocol.* Opening 10/8: *Hail! Hail! Rock 'N Roll.*

**42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *You Talkin' To Me?*

**43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St.** (265-2520). *The Right Hand Man.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

**44. SUTTON—57th St. east of Third Ave.** (759-1411). Through 10/9: *The Big Town.* Opening 10/10: *Surrender.*

**45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). Through 10/9: *Dirty Dancing.* Opening 10/10: *Dogs in Space.*

**46. NEW CARNEGIE—57th St. east of Broadway** (582-4582). *The Princess Bride.*

**47. GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). *Big Shots.*

**48. PLAZA—58th St. east of Madison Ave.** (355-3320). Through 10/9: *La Bamba.* Opening 10/10: *Dancers.*

**49. PARIS—58th St. west of Fifth Ave.** (688-2013). *Maurice.*

**50. D. W. GRIFFITH—59th St. west of Second Ave.** (759-4630). *Stakeout.*

**51. MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—*Best Seller.* #2—Through 10/9: *The Big Easy.* Opening 10/10: *Someone to Watch Over Me.*

**52. BARONET—Third Ave. at 59th St.** (355-1663). *In The Mood.* **CORONET**—*Orphans.*

**53. CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *The Pick-Up Artist.*

**54. CINEMA I—Third Ave. at 60th St.** (753-6022). *Dark Eyes.* **CINEMA II**—(753-0774). *Matewan.*

## *61st Street and Above, East Side*

**60. UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*Dirty Dancing.* #2—(832-2720). *Like Father Like Son.*

**61. BEEKMAN—Second Ave. at 66th St.** (737-2622). *The Princess Bride.*

**62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—Through 10/9: *Tough Guys Don't Dance.* Opening 10/10: *Three O'Clock High.* #2—*The Untouchables.*

**63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *I've Heard the Mermaids Singing.*

**64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *Fatal Attraction.*

**65. UA EAST—First Ave. at 85th St.** (249-5100). *Like Father Like Son.*

**66. 86TH STREET EAST—86th St. east of Third Ave.** (249-1144). #1—Through 10/9: *China Girl.* Opening 10/10: *Surrender.* #2—*Big Shots.*

**67. LOEWS ORPHEUM—86th St. at Third Ave.** (289-4607). #1—*Best Seller.* #2—*The Principal.*

**68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave.** (289-8900). #1—*The Big Town.* #2—*Someone to Watch Over Me; The Big Easy.*

## *61st Street and Above, West Side*

**80. LOEWS PARAMOUNT—Broadway at 61st St.** (247-5070). *Fatal Attraction.*

**81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*Jean de Florette.* #2—*My Life as a Dog.* #3—*Wish You Were Here.*

**82. CINEMA STUDIO—Broadway at 66th St.** (877-4040). #1—*Tampopo.* #2—*The Mozart Brothers.*

**84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St.** (724-6745). #1—*The Princess Bride.* #2—*Hey Babu Riba.*

**85. LOEWS 84TH STREET SIX—Broadway at 84th St.** (877-3600). #1—Through 10/6: *Dirty Dancing.* Opening 10/7: *Baby Boom.* #2—*Like Father Like Son.* #3—*Best Seller.* #4—*The Principal.* #5—Through 10/9: *No Way Out.* Opening 10/9: *House of Games.* #6—Through 10/9: *Near Dark.* Opening 10/10: *Dancers.*

**87. METRO CINEMA—Broadway bet. 99th–100th Sts.** (222-1200). #1—Through 10/9: *The Big Town.* Opening 10/10: *Someone to Watch Over Me.* #2—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *Matewan.*

**88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts.** (316-6660). *Big Shots.*

**90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds.** (222-8900). #1—*Near Dark.* #2—*The Principal.* #3—*China Girl.* #4—*Rolling Vengeance.* #5—*Hellraiser.*

**91. NOVA—Broadway nr. 147th St.** (862-5728). Through 10/9: *China Girl; Near Dark.* Beg. 10/10: *Zombie High.*

**92. COLISEUM TWIN—Broadway at 181st St.** (927-7200). *Near Dark.*

# MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St.** (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

**ASIAN AMERICAN CHILDREN'S FILM SERIES—Chatham Square Library, 33 East Broadway** (964-6598). Free. 10/7 at 4 and 10/10 at 2:30: *The Ugly Duckling; The Wizard; The Fable of He and She; Why We Need Each Other: The Animals' Picnic Day.*

**COLLECTIVE FOR LIVING CINEMA—41 White St.** (925-2111). $5. 10/8 at 8: *Beyond the Valley of the Dolls* (1970), dir. Russ Meyer, with Marcia McBroom, Dolly Read, and Cynthia Myers. 10/9 at 8: "Symbolism and Female Imagery": filmmaker Sandra Davis will discuss: *At Land* (1944), dir. Maya Deren; *Frameline* (1983), dir. Gunvor Nelson; *Maternal Filigree* (1980) and *Matter of Clarity* (1986), both dir. Davis. 10/10 at 8: "Films From Parabola II": *Who Do You Think You Are?* (1986), dir. Mary Fillippo; *Coalfields* (1984), dir. Bill Brand; *Soft Shoe* (1987), dir. Holly Fisher; *After the Paint Has Dried* (1986), dir. Rohesia Hamilton Metcalfe. 10/11 at 8: "New Filmmaker's Showcase": *The Persuasive Power of Virtual Actuality* (1987), dir. Jude Schwendenwein; *Metal Dogs of India* (1985) and *Jump Cut* (1987), both dir. Chel White; *Passing Influence* (1986), dir. Sharon Sundusky; *Authoritarian Frequency* (1986), dir. Stephan Dixon-Caird; *Libido Lobotomy*, dir. Tom Kincaid; *The Journey* (1984), dir. Ana Conda.

**COLUMBIA UNIVERSITY—Altschul Theater, International Affairs Building, Amerstamdam and 116 Street.** (280-2820). $25 Series Ticket. Sundays at 2: "Re-Viewing the Avant Garde": Critic J. Hoberman leads discussion of avant-garde culture. 10/11: *Cinderella* and *Out of Hand*, both dir. Erica Beckman.

**COOPER UNION—Great Hall, 7th St. bet. Third and Fourth Aves.** (255-5537). Free. "Festival of Eames' Films": Screening of the films of Charles and Ray Eames. 10/7 at 8: *Toccata for Toy Trains* (1957); *Tops* (1969); and *Powers of Ten* (1978), all dir. Charles Eames. Ray Eames will be present to discuss the work.

**EMELIN THEATRE—Library Lane, Mamaroneck, N.Y.** (914-698-0098). "Friday Night Films": Foreign films, series pass, $22, single pass, $3.50. 10/9 at 6:30 and 9: *Tangos: The Exile of Gardel* (1986), dir. Fernando Solnas. In French and Spanish, Eng. subtitles.

**FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center** (362-1911; 877-1800). 9/25–10/11: "25th New York Film Festival." $12 and $16 Opening and Closing Nights; other nights, $6 and $8. 10/7 at 6:15: *The Manchurian Candidate* (1962, U.S.), dir. John Frankenheimer, with Frank Sinatra, Janet Leigh, and Angela Lansbury; at 9:15: *Under Satan's Sun* (1987, France), dir. Maurice Pialat, with Gerard Depardieu and Sandrine Bonnaire. 10/8 at 6:15: *Horowitz Plays Mozart* (1987, U.S.), dir. Albert Maylses; *Young at Heart* (1987, U.S.), dir. Sue Marx, with Louis Gothelf and Reva Shwayder; at 9:15: *Yeelen* (1987, Mali), dir. Souleymane Cissé. 10/9 at 6:15: *L'Ami de Mon Amie* (1987, France), dir. Eric Rohmer, with Emmanuelle Chaulet; at 9:15: *Hope and Glory* (1987, Great Britain), dir. John Boorman, with Sebastian Rice-Edwards and Sammi Davis. 10/10 at noon: (See 10/8 at 9:15); at 3: (See 10/9 at 9:15); at 6: *Fire From the Mountain* (1987, U.S.) dir. Deborah Shaffer; *El Centerfielder* (1987, Nicaragua), dir. Sergio Ramírez Mercado; at 9: (See 10/9 at 6:15). 10/11 at 8, Closing Night features: *House of Games* (1987, U.S.), dir. Davis Mamet, with Lindsay Crouse and Joe Mantegna.

**FRENCH INSTITUTE—22 E. 60th St.** (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 10/7 at 12:30, 3:15, 6 and 8:45: *La Vérité* (1960), dir. Henri-Georges Clouzot, with Brigitte Bardot. 10/13 at 12:30, 3:15, 6, and 8:45: *Rouge Baiser* (1985), dir. Vera Belmont.

**INDEPENDENT FEATURE PROJECT—21 West 86th St.** (496-0909). $85; students, $60; members, $50. 10/11 at 11: "Independents Day Seminars '87." Seminar topics include: Making Better Movies, Financing: A Ways and Means Committe, Feature Co-Production and Co-Financing, Creative Control.

**INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St.** (860-1777). Free with museum admission. Through 11/1: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Woody Vasulka: The Art of Memory."

**JEWISH MUSEUM—Fifth Ave. at 92nd St.** (860-1888). Free with museum admission. Through 1/4/88: "The Dreyfuss Affair: Art, Truth and Justice." *The Dreyfus Affair* (1907), dir. the Pathé Brothers.

**THE KITCHEN—512 W. 19th St.** (255-5793). Free. Video Viewing Room: Through 10/31 at 1: "Tony Oursler Retrospective"; at 2: *The Double (Gender/Sexuality)*, includes work by Kathy Acker, Ed Bowers, and Lisa Guido; at 3:30: *Dance/Music*, includes work by Tom Bowes, Bill T. Jones, and Ed Rudolph; at 4:30: viewing by request.

**THE KNITTING FACTORY—47 E. Houston ST.** (219-3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

**METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St.** (570-3949). Free with museum admission. In conjunction with "The Hudson River School Exhibition," 10/4 at noon: *The American Vision, George Caleb Bingham*; at 1: *Creative Americans, American Light: The Luminist Movement;* at 4: *In Open Air: A Portrait of the American Impressionists.*

**MUSEUM OF BROADCASTING—1 E. 53rd St.** (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26, Sats.at 12:30: screenings for children.

**MUSEUM OF MODERN ART—11 W. 53rd St.** (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 10/8 at 2:30: *Medium Cool* (1969), dir. Haskell Wexler, with Robert Forster and Peter Bonerz; at 6: *Rosemary's Baby* (1968), dir. Roman Polanski, with Mia Farrow, John Cassavetes, and Ruth Gordon. 10/9 at 2:30: *The Friends of Eddie Coyle* (1973), dir. Peter Yates, with Robert Mitchum and Peter Boyle; at 6: *Such Good Friends* (1971), dir. Otto Preminger, with Dyan Cannon and James Coco. 10/10 at noon: *American Hot Wax* (1978), dir. Floyd Mutrux, with Tim McIntire and Chuck Berry; at 2:30: *Nashville* (1975), dir. Robert Altman, with Lily Tomlin and Keith Carradine; at 6: *Chinatown* (1974), dir. Roman Polanski, with Jack Nicholson and Faye Dunaway. 10/11 at noon: *Airplane!* (1980), dir. Jim Abrahams, with Robert Hays and Julie Hagarty; at 2:30: (See 10/9 at 6); at 5: (See 10/9 at 2:30). 10/12 at 2: (See 10/10 at 6); at 5: (See 10/10 at noon). 10/13 at 2:30: (See 10/11 at noon); at 6: (See 10/10 at 2:30). **Titus Theater 2:** 10/8 at 3 and 6:30: "What's Happening?": *Witness to Apartheid* (1985), dir. Sharon Sopher. 10/9 at 3 and 6:30: "In Memorium": Geraldine Page. *You're a Big Boy Now* (1966), dir. Francis Ford Coppola, with Page and Rip Torn. 10/10 at 2: "In Memorium": Fred Astaire. *Swing Time* (1936), dir. George Stevens, with Astaire and Ginger Rogers; at 5:30: *Shall We Dance?* (1937), dir. Mark Sandrich. 10/11 at 2 and 5:30: "In Memorium": Rita Hayworth. *Angels Over Broadway* (1940), dir. Ben Hecht, with Hayworth and Douglas Fairbanks. 10/12 at 2:30 and 5:30: "In Memorium": Jackie Gleason. *Requiem for a Heavyweight*, dir. Ralph Nelson, with Gleason and Anthony Quinn. 10/13 at

3 and 6:30: "In Memorium": Curt McDowell and Will Hindle. *Visit to India* (1970); *Billabong* (1968); *Chinese Firedrill* (1968); and *Watersmith* (1969).

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 10/7 at 8: *Tracks in the Snow* (1985, Holland), dir. Orlow Seunke. 10/8 at 8: *Intolerance* (1916), dir. D.W. Griffith, with Lillian Gish. Live piano accompaniment by Harry Weiss. 10/9 at 8 and 10:15, 10/10 and 10/13 at 8, and 10/11–12 at 3, 5, 7:15, and 9:30: *Rosa Luxemburg* (1986), dir. Margarethe von Trotta, with Barbara Sukowa.

**NEW YORK HALL OF SCIENCE—47-01 111th St., Corona, Queens** (718-699-0005). Free with museum admission. "The Computer Goes to Hollywood." 10/10–12 at 1: *Tron* (1982), dir. Steven Lisberger, with Jeff Bridges, Bruce Boxleitner, and Cindy Morgan.

**NEW YORK PUBLIC LIBRARY—Mid-Manhattan Library, 455 Fifth Ave.** (340-0849). $5. Through 10/28: "A Very Personal Film Series," screening of films and discussion with author/director Susan Sontag. 10/8: *Poto and Cabengo* (1979) and *Pleasures* (1986), both dir. Jean-Pierre Gorin.

**P.S. 1—46-01 21st St., Long Island City** (718-784-2084). Free with museum admission. Video/Installation Room, 10/11–12/20: *Common Mistakes*, a video multi-media installation created by the artist Jeanne C. Finley.

**PUBLIC THEATER—425 Lafayette St.** (598-7171). $5; senior citizens and students $4. Through 10/15, nightly except Mondays, at 8 and 10: *Buffet Froid* (1980), dir. Bertrand Blier, with Gerard Depardieu and Jean Carmet. Through 10/15, nightly except Mondays at 10: *What Have I Done to Deservce This?* (1985), dir. Pedro Almodovar, with Carmen Maura and Angel de Andres-Lopez.

**QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens** (718-592-2405). Free with museum admission. 10/10–31: "Brazilian Film Series." 10/10 at 2: *Quilombo* (1984), dir. Carlos Diegues.

**STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I.** (718-727-1135). $2. 10/4 at 1:30: "The Museum and the Cinema, Social Comment." *Pie in the Sky* (1935), dir. Ralph Steiner; *Stations of the Elevated* (1980), dir. Manfred Kirchheimer.

**WHITNEY MUSEUM—Madison Ave. at 75th St.** (570-0537). Free with museum admission. 10/6–10/18: "New American Filmmakers Series." Su Friedrich Retrospective: Tues. at 2, Wed–sat. at noon, and Sun. at 1: *Cool Hands, Warm Heart* (1979); *Scar Tissue* (1979); *Gently Down the Stream* (1981). Tues. at 3:30, Wed–Sat. at 1, and Sun.s at 2: *The Ties That Bind* (1984). Tues. and 6:30. Wed.–Sat. at 3:30, and Sun. at 4:30: *Damned If You Don't.*

**YM & YWHA—92nd St. branch, 1395 Lexington Ave.** (427-6000; Y-Charge: 996-1100). In conjunction with Cinema Italia and the "Italy on Stage" series, 10/13 at 8:15: *The Righteous Enemy*, dir. Joseph Rochlitz.

## BRONX

**100. ALLERTON—Allerton Ave. nr. Cruger Ave.** (547-2444). #1—*The Principal.* #2—*Near Dark.* #3—*Hellraiser.*

**101. AMERICAN—East Ave. at Metropolitan Ave.** (828-3322). #1—*Big Shots.* #2—*Fatal Attraction.* #3—*Stakeout; No Way Out.* #4—*Best Seller.*

**102. CITY—2081 Bartow Ave., in Co-op City** (379-4998). #1—*Fatal Attraction.* #2—Through 10/9: *Stakeout.* Beg. 10/10: *Surrender.*

**103. DALE—W. 231st St. at Broadway** (884-5300). #1—*Like Father Like Son.* #2—*The Principal.*

**104. DOVER—Boston Rd. at E. 174th St.** (542-3511). Through 10/9: *The Lost Boys; China Girl.* Beg. 10/10: *Zombie High.*

**106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** (792-2100). #1—*Big Shots.* #2—*Like Father Like Son.* #3—*Rolling Vengeance; Someone to Watch Over Me.* #4—Through 10/9: *The Principal.* Beg. 10/10: *Surrender.*

**107. KENT—E. 167th St. nr. Grand Concourse** (538-4000). Through 10/9: *Near Dark; China Girl.* Beg. 10/10: *Zombie High; Near Dark.*

**108. LOEWS PARADISE—E. 188th St. at Grand Concourse** (367-1288). #1—*The Principal.* #2—*Near Dark.* #3—*Fatal Attraction.* #4—*Hellraiser.*

**109. PALACE—Unionport Rd. at E. Tremont Ave.** (829-3900). #1—*The Principal.* #2—*Near Dark.* #3—*Rolling Vengeance.* #4—*China Girl.*

**110. RIVERDALE—Riverdale Ave. at 259th St.** (884-9514). #1—*Best Seller.* #2—*Fatal Attraction.*

**111. VALENTINE—E. Fordham Rd. at Valentine Ave.** (584-9583). #1—*Rolling Vengeance.* #2—*China Girl.* #3—*Big Shots.*

**112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** (409-9030). #1—*Rolling Vengeance.* #2—*Hellraiser; The Big Town.* #3—*The Pick-Up Artist.* #4—*Fatal Attraction.* #5—*Big Shots.* #6—*The Principal.* #7—*Best Seller.* #8—*Like Father Like Son.* #9—*Near Dark.* #10—*China Girl.* #11—*Stakeout.* #12—*RoboCop.*

**113. RED APPLE—3946 White Plains Rd.** (519-6674) *The Principal.*

## BROOKLYN

### AREA CODE 718

**200. ALPINE—Fifth Ave. at 69th St.** (748-4200). #1—*Like Father Like Son.* #2—*China Girl.* #3—*Best Seller.* #4—*The Principal.* #5—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *Someone to Watch Over Me.* #6—*Stakeout.* #7—Through 10/9: *La Bamba; No Way Out.* Beg. 10/10: *The Princess Bride.*

**201. AVENUE U—Ave. U at E. 16th St.** (645-3800). *La Bamba; Born in East L.A.*

**202. BENSON—86th St. at 20th Ave.** (372-1617). #1—Program Unavailable. #2—Program Unavailable.

**203. BROOKLYN HEIGHTS—Henry St. at Orange St.** (596-7070). #1—*Like Father Like Son.* #2—Through 10/9: *Wish You Were Here.* Beg. 10/10: *Surrender.*

**204. CANARSIE—Ave. L at E. 93rd St.** (251-0700). #1—*Big Shots.* #2—*Like Father Like Son.* #3—Through 10/9: *Best Seller.* Beg. 10/10: *Surrender.*

**206. COBBLE HILL—Court St. at Butler St.** (596-9113). #1—*Fatal Attraction.* #2—*La Bamba; No Way Out.*

**207. COLISEUM—Fourth Ave. at 52nd St.** (492-7707). #1—*The Principal.* #2—*Big Shots.* #3—*China Girl; La Bamba.* #4—*Near Dark.*

**208. COMMODORE—Broadway at Rodney St.** (384-7259). #1—*Near Dark.* #2—Through 10/9: *No Way Out.* Beg. 10/10: *The Principal.*

**209. DUFFIELD—Duffield St. at Fulton St.** (624-3591). #1—*Big Shots.* #2—*Rolling Vengeance.*

**210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.** (238-4200). #1—*Fatal Attraction.* #2—*Rolling Vengeance.* #3—*Near Dark.* #4—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Three O'Clock High.* #5—Through 10/9: *Hellraiser.* Beg. 10/10: *Surrender.*

**211. KENMORE—Church Ave. nr. Flatbush Ave.** (284-5700). #1—*The Principal.* #2—*Rolling Vengeance.* #3—*China Girl.* #4—*Near Dark.*

**212. KENT—Coney Island Ave. nr. Ave. H** (338-3371). #1—*Fatal Attraction.* #2—*The Fourth Protocol; Full Metal Jacket.*

**213. KINGS PLAZA—Flatbush Ave. at Ave. U** (253-1111). #1—*No Way Out.* #2—Through 10/9: *Hellraiser.* Beg. 10/10: *Surrender.* #3—Through 10/9: *The Principal.* Beg. 10/10: *The Princess Bride.* #4—*China Girl.*

**214. KINGSWAY—Kings Hwy. at Coney Island Ave.** (645-8588). #1—*Big Shots.* #2—*Like Father Like Son.* #3—Through 10/9: *Dirty Dancing; The Big Town.* Beg. 10/10: *Someone to Watch Over Me.* #4—*Stakeout.* #5—*Best Seller.*

**215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K** (763-3000). #1—*Fatal Attraction.* #2—*Near Dark.*

**216. LOEWS METROPOLITAN—Fulton St. at Jay St.** (875-4024). #1—*Near Dark.* #2—*RoboCop.* #3—*The Principal.* #4—*Hellraiser.*

**217. LOEWS ORIENTAL—86th St. at 18th Ave.** (236-5001). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*Near Dark.*

**218. MARBORO—Bay Pkwy. at 69th St.** (232-4000). #1—*Big Shots.* #2—*Like Father Like Son.* #3—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Surrender.*

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#4—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.*

**219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy.** (615-1700). #1—*Big Shots.* #2—*Like Father Like Son.* #3—*Fatal Attraction.* #4—Through 10/9: *The Big Town.* Beg. 10/10: *Surrender.* #5—*The Principal.* #6—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.* #7—*Dirty Dancing.* #8—Through 10/9: *The Big Easy.* Beg. 10/10: *Someone to Watch Over Me.* #9—Through 10/9: *Stakeout.* Beg. 10/10: *Three O'Clock High.*

**220. OCEANA—Brighton Beach Ave. at Coney Island Ave.** (743-4333). #1—*Rolling Vengeance.* #2—*Fatal Attraction.* #3—*Like Father Like Son.* #4—*Near Dark.* #5—Through 10/9: *Best Seller.* Beg. 10/10: *Three O'Clock High.* #6—Through 10/9: *The Principal.* Beg. 10/10: *Someone to Watch Over Me.*

**221. PLAZA—Flatbush Ave. nr. Eighth Ave.** (636-0170). #1—*Best Seller.* #2—*Wish You Were Here.*

**222. RIDGEWOOD—Myrtle Ave. at Putnam Ave.** (821-5993). #1—*Big Shots.* #2—Through 10/9: *Hellraiser.* Beg. 10/10: *Three O'Clock High.* #3—*Near Dark.* #4—*The Principal.* #5—Through 10/9: *La Bamba.* Beg. 10/10: *Man on Fire.*

**223. WALKER—18th Ave. at 64th St.** (232-4500). #1—*The Principal.* #2—Through 10/9: *La Bamba.* Beg. 10/10: *Someone to Watch Over Me.* #3—Through 10/9: *Rolling Vengeance.* Beg. 10/10: *Man on Fire.* #4—*China Girl.*

## QUEENS

### AREA CODE 718

**300. ASTORIA—UA ASTORIA—**(545-9470). #1—*China Girl.* #2—*Near Dark.* #3—*Big Shots.* #4—*Fatal Attraction.* #5—Through 10/9: *The Principal.* Beg. 10/10: *Someone to Watch Over Me.* #6—Through 10/9: *Hellraiser.* Beg. 10/10: *Three O'Clock High.*

**301. BAYSIDE—LOEWS BAY TERRACE—**(428-4040). #1—*Like Father Like Son.* #2—*RoboCop.*

**302. BAYSIDE—THE MOVIES AT BAYSIDE—**(225-7711). #1—*Fatal Attraction.* #2—Through 10/9: *The Big Town.* Beg. 10/10: *Someone to Watch Over Me.* #3—*Dirty Dancing.* #4—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.*

**303. CORONA—PLAZA—**(639-7722). *Beverly Hills Cop II.*

**304. DOUGLASTON—MOVIEWORLD—**(423-7200). #1—*Big Shots; The Principal.* #2—*Near Dark.* #3—*The Pick-Up Artist.* #4—*Dirty Dancing.* #5—*Best Seller.* #6—*No Way Out.* #7—*The Big Town.*

**305. ELMHURST—LOEWS ELMWOOD—**(429-4770). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*Best Seller.*

**306. FLUSHING—UA QUARTET—**(359-6777). #1—*Big Shots.* #2—*Near Dark.* #3—Through 10/9: *The Principal.* Beg. 10/10: *Three O'Clock High.* #4—*China Girl.*

**307. FLUSHING—UTOPIA—**(454-2323). #1—*Best Seller.* #2—*No Way Out; Someone to Watch Over Me.*

**308. FOREST HILLS—CINEMART—**(261-2244). #1—*La Bamba; Snow White and the Seven Dwarfs.* #2—*Can't Buy Me Love.*

**309. FOREST HILLS—CONTINENTAL—**(544-1020). #1—*Stakeout.* #2—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.* #3—*Like Father Like Son.*

**310. FOREST HILLS—FOREST HILLS—**(261-7866). #1—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Surrender.* #2—Through 10/9: *The Big Town; La Bamba.* Beg. 10/10: *Someone to Watch Over Me.*

**311. FOREST HILLS—LOEWS TRYLON—**(459-8944). *No Way Out.*

**312. FOREST HILLS—MIDWAY—**(261-8572). #1—*Big Shots.* #2—*Near Dark.* #3—*China Girl.* #4—Through 10/9: *The Principal.* Beg. 10/10: *Man on Fire.*

**313. FRESH MEADOWS—CINEMA CITY—**(357-9100). #1—*The Pick-Up Artist.* #2—*The Big Town.* #3—*Best Seller.* #4—*Big Shots.* #5—*Stakeout.*

**314. FRESH MEADOWS—MEADOWS—**(454-6800). #1—*Fatal Attraction.* #2—*Near Dark.*

**315. JACKSON HEIGHTS—COLONY—**(478-6777). #1—Through 10/9: *Near Dark.* Beg. 10/10: *Surrender.* #2—*Like Father Like Son.*

**316. JACKSON HEIGHTS—JACKSON—**(335-0242). #1—*Big Shots.* #2—*The Principal.* #3—Through 10/9: *Best Seller.* Beg. 10/10: *Three O'Clock High.*

**317. KEW GARDENS HILLS—MAIN STREET—**(268-3636). #1—Through 10/9: *No Way Out.* Beg. 10/10: *Three O'Clock High.* #2—*Fatal Attraction.*

**318. OZONE PARK—CROSSBAY—**(848-1738). #1—*Big Shots.* #2—*China Girl.* #3—*The Principal.*

**319. QUEENS VILLAGE—COMMUNITY—**(464-7164). #1—*Rolling Vengeance.* #2—*Near Dark.*

**321. ROCKAWAY PARK—SURFSIDE—**(945-4632). #1—*Best Seller.* #2—*Fatal Attraction; China Girl.*

**322. SUNNYSIDE—CENTER—**(784-3050). #1—*No Way Out.* #2—*Best Seller; Someone to Watch Over Me.*

## STATEN ISLAND

### AREA CODE 718

**400. ELTINGVILLE—AMBOY—**(356-3800). #1—*No Way Out.* #2—*Like Father Like Son.*

**401. NEW DORP—HYLAN—**(351-6601). #1—*Fatal Attraction.* #2—*Best Seller.*

**402. NEW DORP—LANE—**(351-2110). *The Principal.*

**404. NEW DORP—FOX PLAZA—**(987-6800). #1—Through 10/9: *Near Dark.* Beg. 10/10: *Three O'Clock High.* #2—Through 10/9: *Stakeout.* Beg. 10/10: *The Princess Bride.*

**406. TRAVIS—THE MOVIES AT STATEN ISLAND—**(983-9600). #1—*Fatal Attraction.* #2—Through 10/9: *The Big Town.* Beg. 10/10: *Someone to Watch Over Me.* #3—*Near Dark.* #4—*Big Shots.* #5—Through 10/9: *The Principal.* Beg. 10/10: *Three O'Clock High.* #6—*Like Father Like Son.* #7—Through 10/9: *China Girl. Girl.* Beg. 10/10: *Surrender.* #8—*Stakeout.* #9—*Dirty Dancing.* #10—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.*

## LONG ISLAND

### AREA CODE 516

### *Nassau County*

**500. BALDWIN—GRAND AVENUE—**(223-2323). #1—*Dirty Dancing; The Big Town.* #2—*Best Seller.*

**501. BELLMORE—MOVIES—**(783-7200). Through 10/9: *La Bamba; The Care Bears' Adventure in Wonderland.* Beg. 10/10: *No Way Out.*

**502. BETHPAGE—MID-ISLAND—**(796-7500). *No Way Out; Snow White and the Seven Dwarfs.*

**503. EAST MEADOW—MEADOWBROOK—**(731-2423). #1—Through 10/9: *Dirty Dancing.* Beg. 10/10: *The Princess Bride.* #2—*Big Shots.* #3—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *Someone to Watch Over Me.* #4—Through 10/9: *China Girl.* Beg. 10/10: *Surrender.*

**504. FRANKLIN SQUARE—FRANLKIN—**(775-3257). #1—*Like Father Like Son.* #2—*The Big Easy.* #3—*Stakeout.* #4—*The Principal.*

**505. GARDEN CITY—ROOSEVELT FIELD—**(741-4007). #1—*The Pick-Up Artist.* #2—Through 10/6: *Best Seller.* Beg. 10/7: *Baby Boom.* #3—*Dirty Dancing.* #4—*Like Father Like Son.* #5—*Fatal Attraction.* #6—*The Principal.* #7—*Stakeout.* #8—*Hellraiser.*

**506. GREAT NECK—SQUIRE—**(466-2020). #1—*Big Shots.* #2—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Surrender.* #3—Through 10/9: *The Principal.* Beg. 10/10: *Three O'Clock High.*

**507. HEWLETT—HEWLETT—**(791-6768). *Big Shots.*

**508. HICKSVILLE—HICKSVILLE—**(931-0749). #1—*Rolling Vengeance.* Beg. 10/10: *The Principal.* #2—Through 10/9: *The Big Town.* Beg. 10/10: *Stakeout.*

**509. HICKSVILLE—MID-PLAZA—**(433-2400). #1—*Big Shots.* #2—*Like Father Like Son.* #3—*Fatal Attraction.* #4—*Best Seller.* #5—Through 10/9: *Near Dark.* Beg. 10/10: *Three O'Clock High.* #6—*China Girl.*

**510. LAWRENCE—LAWRENCE—**(371-0203). #1—Through 10/9: *Stakeout.* Beg. 10/10: *Three O'Clock High.* #2—*Near Dark.* #3—Through 10/9: *The Big Town; The Big Easy.* Beg. 10/10: *Someone to Watch Over Me.*

**511. LEVITTOWN—LEVITTOWN—**(731-0516). #1—Through 10/9: *Can't Buy Me Love.* Beg. 10/10: *Dirty Dancing.* #2—*No Way Out; Snow White and the Seven Dwarfs.*

**512. LEVITTOWN—LOEWS NASSAU**—(731-5400). #1—*The Principal.* #2—*Like Father Like Son.* #3—*Fatal Attraction.* #4—*Stakeout.* #5—Through 10/6: *Best Seller.* Beg. 10/7: *Baby Boom.* #6—*Near Dark.*

**513. LONG BEACH—PARK AVENUE**—(432-0576). Through 10/9: *The Big Easy; The Care Bears' Adventure in Wonderland.* Beg. 10/10: *Dirty Dancing.*

**514. LYNBROOK—LYNBROOK**—(593-1033). #1—*Dirty Dancing.* #2—*Like Father Like Son.* #3—*Best Seller.* #4—*The Pick-Up Artist.*

**515. MALVERNE—TWIN**—(599-6966). #1—*No Way Out.* #2—*Big Shots.*

**516. MANHASSET—MANHASSET**—(627-7887). #1—*Fatal Attraction.* #2—*Like Father Like Son.* #3—Through 10/9: *Stakeout.* Beg. 10/10: *The Princess Bride.*

**517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—*Like Father Like Son.* #2—*Near Dark.* #3—*The Principal.* #4—*Big Shots.* #5—Through 10/9: *China Girl.* Beg. 10/10: *Someone to Watch Over Me.* #6—*Dirty Dancing.* #7—*Stakeout.* #8—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *Surrender.* #9—Through 10/9: *Rolling Vengeance.* Beg. 10/10: *Three O'Clock High.*

**518. MASSAPEQUA—PEQUA**—(799-6464). *Fatal Attraction.*

**519. MERRICK—TWIN**—(546-1270). #1—*Big Shots.* #2—*The Big Easy.*

**520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—*Dirty Dancing.* #2—*The Big Town; No Way Out.*

**521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—*La Bamba.* #2—*No Way Out.*

**523. PORT WASHINGTON—MOVIES**—(944-6200). #1—*The Big Easy.* #2—*Near Dark.* #3—*Big Shots.* #4—*The Principal.* #5—*No Way Out.*

**524. ROCKVILLE CENTRE—FANTASY**—(764-8000). *Fatal Attraction.*

**525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Through 10/9: *China Girl.* Beg. 10/10: *Surrender.* #2—*Stakeout.*

**526. ROSLYN—ROSLYN**—(621-8488). #1—*Wish You Were Here.* #2—*Best Seller; The Big Town.*

**527. SYOSSET—SYOSSET**—(921-5810). #1—Through 10/9: *Stakeout.* Beg. 10/10: *Surrender.* #2—Through 10/9: *The Principal.* Beg. 10/10: *Someone to Watch Over Me.* #3—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *Dirty Dancing.*

**528. SYOSSET—UA CINEMA 150**—(364-0700). Through 10/9: *Dirty Dancing.* Beg. 10/10: *The Princess Bride.*

**529. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—*The Principal.* #2—*Big Shots.* #3—*Like Father Like Son.*

**530. VALLEY STREAM—SUNRISE**—(825-5700). #1—*Rolling Vengeance.* #2—*Near Dark.* #3—*Hellraiser.* #4—*RoboCop.* #5—*No Way Out.* #6—*The Big Town.* #7—*China Girl.* #8—*Can't Buy Me Love.* #9—*Dirty Dancing.* #10—*Best Seller.* #11—*Fatal Attraction.* #12—*Baby Boom.*

**531. WANTAGH—WANTAGH**—(781-6969). *No Way Out.*

**532. WESTBURY—DRIVE-IN**—(334-3400). #1—*Near Dark.* #2—Through 10/9: *The Principal.* Beg. 10/10: *Someone to Watch Over Me.* #3—*Big Shots.*

**533. WESTBURY—WESTBURY**—(333-1911). #1—*My Life as a Dog.* #2—*Jean de Florette.*

## *Suffolk County*

**600. BABYLON—BABYLON**—(669-3399). #1—*Dirty Dancing.* #2—Through 10/9: *The Principal.* Beg. 10/10: *Someone to Watch Over Me.* #3—*Big Shots.*

**601. BABYLON—SOUTH BAY**—(587-7676). #1—*Fatal Attraction.* #2—*Stakeout.* #3—Through 10/9: *Near Dark.* Beg. 10/10: *Three O'Clock High.*

**602. BAY SHORE—CINEMA**—(665-1722). *Like Father Like Son.*

**603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—*Hellraiser.* #2—*Best Seller.*

**604. BAY SHORE—SUNRISE DRIVE-IN**—(665-1111). #1—*Big Shots.* #2—*Near Dark.*

**606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—*Best Seller.* #2—*The Principal.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*Big Shots.* #6—*Rolling Vengeance.* #7—*The Big Town; China Girl.* #8—*Near Dark.* #9—*Like Father Like Son.* #10—*Fatal Attraction.* #11—*Hellraiser.* #12—*The Pick-Up Artist.*

**608. COMMACK—MULTIPLEX**—(462-6953). #1—*Dirty Dancing.* #2—*Big Shots.* #3—*The Pick-Up Artist.* #4—*Can't Buy Me Love.* #5—*Near Dark.* #6—*The Big Town.* #7—*Hellraiser.* #8—*Fatal Attraction.* #9—*Stakeout.* #10—*Rolling Vengeance.* #11—*China Girl.* #12—*Best Seller.*

**609. COMMACK—CINEPLEX ODEON**—(499-4545). #1—*The Principal.* #2—*Like Father Like Son.*

**610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—*Like Father Like Son.* #2—*Big Shots.* #3—*Fatal Attraction.* #4—Through 10/9: *The Big Town.* Beg. 10/10: *Someone to Watch Over Me.* #5—Through 10/9: *Stakeout.* Beg. 10/10: *Three O'Clock High.* #6—Through 10/9: *The Principal.* Beg. 10/10: *Surrender.* #7—Through 10/9: *Dirty Dancing.* Beg. 10/10: *The Princess Bride.* #8—*Near Dark.*

**611. CORAM—PINE**—(698-6442). #1—*Best Seller.* #2—*The Pick-Up Artist.* #3—*Big Shots.* #4—*The Big Easy; Someone to Watch Over Me.*

**612. EAST HAMPTON—CINEMAS**—(324-0448). #1—*Fatal Attraction.* #2—*Like Father Like Son.* #3—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Surrender.* #4—Through 10/9: *The Big Easy.* Beg. 10/10: *Baby Boom.* #5—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.*

**613. ELWOOD—ELWOOD**—(499-7800). #1—*Jean de Florette.* #2—*Sweet Lorraine.*

**615. GREENPORT—GREENPORT**—(477-0500). Through 10/9: *Dirty Dancing.* Beg. 10/10: *Dragnet.*

**616. HUNTINGTON—SHORE**—(421-5200). #1—*Like Father Like Son.* #2—*Stakeout.* #3—*Best Seller.* #4—*Dirty Dancing.*

**617. HUNTINGTON STATION—WHITMAN**—(423-1300). *Fatal Attraction.*

**618. ISLIP—ISLIP**—(581-5200). #1—Through 10/9: *Stakeout.* Beg. 10/10: *Someone to Watch Over Me.* #2—*Big Shots.* #3—*Fatal Attraction.*

**619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.*

**620. LINDENHURST—LINDENHURST**—(888-5400). *La Bamba.*

**621. MATTITUCK—MATTITUCK**—(298-4405). #1—Through 10/9: *No Way Out.* Beg. 10/10: *Three O'Clock High.* #2—*Big Shots.* #3—*Like Father Like Son.* #4—Through 10/9: *The Principal; Dirty Dancing.* Beg. 10/10: *Surrender.* #5—Through 10/9: *Stakeout.* Beg. 10/10: *Someone to Watch Over Me.* #6—*Near Dark.*

**622. MONTAUK—THE MOVIES**—(668-2393). *La Bamba.*

**623. NORTHPORT—NORTHPORT**—(261-8600). *La Bamba.*

**625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—*Dirty Dancing.* #2—Through 10/9: *Can't Buy Me Love.* Beg. 10/10: *Surrender.* #3—Through 10/9: *Maid to Order.* Beg. 10/10: *The Princess Bride.* #4—*Like Father Like Son.* #5—Through 10/9: *The Big Town.* Beg. 10/10: *Someone to Watch Over Me.* #6—*The Principal.* #7—*The Pick-Up Artist.* #8—*Stakeout.* #9—*Big Shots.* #10—Through 10/9: *La Bamba.* Beg. 10/10: *Three O'Clock High.* #11—*China Girl.* #12—*Hellraiser.* #13—*Man on Fire.*

**626. PATCHOGUE—TRIPLEX**—(475-0601). #1—*Near Dark.* #2—Through 10/9: *Rolling Vengeance.* Beg. 10/10: *The Pick-Up Artist.* #3—Through 10/9: *The Fourth Protocol.* Beg. 10/10: *The Principal.*

**627. PORT JEFFERSON—MINI EAST**—(928-6555). Through 10/9: *No Way Out.* Beg. 10/10: *Dirty Dancing.* **WEST**—Through 10/9: *China Girl; Best Seller.* Beg. 10/10: *Surrender.*

**630. SAG HARBOR—SAG HARBOR**—(725-0010). Through 10/9: *The Wolf at the Door.* Beg. 10/10: *The Whistle Blower.*

**631. SAYVILLE—SAYVILLE**—(589-0232). #1—*Like Father Like Son.* #2—Through 10/9: *The Principal.* Beg. 10/10: *Three O'Clock High.* #3—Through 10/9: *Best Seller.* Beg. 10/10: *Surrender.*

**633. SMITHTOWN—SMITHTOWN**—(265-1551). Through 10/9: *Big Shots.* Beg. 10/10: *Someone to Watch Over Me.*

**634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—*Big Shots.* #2—*Near Dark.* #3—Through 10/9: *The Big Town.* Beg. 10/10: *Three O'Clock High.* #4—

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Through 10/9: *Dirty Dancing.* Beg. 10/10: *Matewan.* #5—Through 10/9: *Stakeout.* Beg. 10/10: *Someone to Watch Over Me.*

**635. STONY BROOK—LOEWS**—(751-2300). #1—*Near Dark.* #2—*Like Father Like Son.* #3—*Fatal Attraction.*

**636. WEST ISLIP—TWIN**—(669-2626). #1—Through 10/9: *Near Dark; Superman II: The Quest for Peace.* Beg. 10/10: *Dirty Dancing.* #2—*Snow White and the Seven Dwarfs; China Girl; The Principal.*

**637. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—*Best Seller.* #2—*Fatal Attraction.*

**638. WESTHAMPTON—WESTHAMPTON**—(288-1500). Through 10/9: *The Big Easy.* Beg. 10/10: *Someone to Watch Over Me.*

## NEW YORK STATE

### AREA CODE 914

### *Westchester County*

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Someone to Watch Over Me.* #2—*Like Father Like Son.*

**702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—*Dirty Dancing.* #2—Through 10/9: *The Big Town.* Beg. 10/10: *Someone to Watch Over Me.* #3—*The Principal.*

**703. GREENBURGH—CINEMA 100**—(946-4680). #1—*Like Father Like Son.* #2—*The Principal.*

**704. HARRISON—CINEMA**—(835-5952). Through 10/1: *Fatal Attraction.*

**705. HARTSDALE—CINEMA**—(428-2200). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—*The Pick-Up Artist.* #4—*China Girl.*

**706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—*Fatal Attraction.* #2—*Near Dark.* #3—*Dirty Dancing* #4—*The Principal.* #5—*Best Seller.* #6—*The Big Town; Hellraiser.* #7—*Baby Boom.* #8—*The Pick-Up Artist.* #9—*Like Father Like Son.* #10—*Stakeout; Big Shots.*

**707. LARCHMONT—PLAYHOUSE**—(834-3001). *Dirty Dancing.*

**708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—*Big Shots.* #2—Through 10/9: *Stakeout.* Beg. 10/10: *Someone to Watch Over Me.* #3—Through 10/9: *The Big Town.* Beg. 10/10: *Surrender.* #4—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.*

**709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—Through 10/9: *Near Dark.* Beg. 10/10: *Surrender.* #2—Through 10/9: *No Way Out.* Beg. 10/10: *Three O'Clock High.* #3—*Best Seller.* #4—*Fatal Attraction.* #5—*Big Shots; Snow White and the Seven Dwarfs.*

**710. MOUNT VERNON—PARKWAY**—(664-3311). Through 10/9: *The Big Easy.* Beg. 10/10: *No Way Out.*

**711. NEW ROCHELLE—PROCTORS**—(632-1100). #1—*Rolling Vengeance.* #2—*Hellraiser; The Principal.*

**712. NEW ROCHELLE—TOWN**—(632-9700). *Big Shots.*

**713. OSSINING—ARCADIAN**—(941-5200). #1—*The Big Easy.* #2—*The Pick-Up Artist.* #3—*Stakeout.*

**714. PEEKSKILL—BEACH**—(737-6262). #1—*No Way Out.* #2—*RoboCop; Near Dark.* #3—Through 10/9: *Can't Buy Me Love.* Beg. 10/10: *Surrender.* #4—*Best Seller.*

**715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—*Hellraiser; Stakeout.* #2—*Rolling Vengeance.* #3—*Fatal Attraction.* #4—*Big Shots.*

**716. PELHAM—PICTURE HOUSE**—(738-3160). *No Way Out.*

**718. RYE—RYE RIDGE**—(939-8177). #1—*Fatal Attraction.* #2—*No Way Out.*

**719. SCARSDALE—FINE ARTS**—(723-6699). *Jean de Florette.*

**720. SCARSDALE—PLAZA**—(725-0078). *The Big Easy.*

**721. WHITE PLAINS—GALLERIA**—(997-8198). #1—*Can't Buy Me Love; Snow White and the Seven Dwarfs.* #2—*Near Dark.*

**722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—*Big Shots.* #2—Through 10/6: *Stakeout.* Beg. 10/7: *Baby Boom.* #3—*Hellraiser.* #4—*Like Father Like Son.*

**723. YONKERS—MOVIELAND**—(793-0002). #1—*China Girl.* #2—*Near Dark.* #3—*Fatal Attraction.* #4—*The Pick-Up Artist.* #5—*No Way Out.* #6—*Best Seller.*

**724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-1500). #1—Through 10/9: *Can't Buy Me Love.* Beg. 10/10: *Someone to Watch Over Me.* #2—*Near Dark.* #3—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.* #4—Through 10/9: *The Principal.* Beg. 10/10: *Baby Boom.* #5—Through 10/9: *La Bamba.* Beg. 10/10: *Three O'Clock High.* #6—*Like Father Like Son.* #7—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Surrender.*

**725. YORKTOWN HEIGHTS—TRIANGLE**—(245-8850). #1—Through 10/9: *Beverly Hills Cop II.* Beg. 10/10: *The Pick-Up Artist.* #2—Through 10/9: *No Way Out.* Beg. 10/10: *Dirty Dancing.*

### *Rockland County*

**752. NANUET—MALL**—(623-6336). *La Bamba.*

**753. NANUET—MOVIES**—(623-0211). #1—*Stakeout.* #2—*Like Father Like Son.* #3—Through 10/9: *The Principal.* Beg. 10/10: *Three O'Clock High.* #4—Through 10/6: *Best Seller.* Beg. 10/7: *Baby Boom.* #5—*Best Seller.*

**754. NANUET—ROUTE 59**—(623-3355). *Dirty Dancing.*

**755. NEW CITY—TOWN**—(634-5100). #1—*Big Shots.* #2—Through 10/9: *The Principal.* Beg. 10/10: *Three O'Clock High.*

**756. NEW CITY—UA CINEMA 304**—(634-8200). #1—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Surrender.* #2—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.*

**757. NYACK—CINEMA EAST**—(358-6631). *Fatal Attraction.*

**759. PEARL RIVER—CENTRAL**—(735-2530). #1—*Stakeout.* #2—*Best Seller; Snow White and the Seven Dwarfs.*

**760. PEARL RIVER—PEARL RIVER**—(735-6500). *The Pick-Up Artist.*

**761. SPRING VALLEY—CINEMA 45**—(352-1445). *Near Dark.*

**762. SPRING VALLEY—PIX**—(425-6902). #1—*Fatal Attraction.* #2—*Like Father Like Son.*

**763. STONY POINT—9 W**—(942-0303). *Hellraiser.*

**764. SUFFERN—LAFAYETTE**—(357-6030). *Big Shots.*

## CONNECTICUT

### AREA CODE 203

### *Fairfield County*

**800. BROOKFIELD—FINE ARTS**—(775-0070). #1—*Rolling Vengeance.* #2—*Best Seller.*

**801. DANBURY—CINE**—(743-2200). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Stakeout.*

**802. DANBURY—CINEMA**—(748-2923). #1—*The Principal.* #2—*Like Father Like Son.*

**803. DANBURY—PALACE**—(748-7496). #1—*Big Shots.* #2—*Near Dark.* #3—*The Pick-Up Artist.*

**805. FAIRFIELD—COMMUNITY**—(255-6555). #1—*The Principal.* #2—*Big Shots.*

**806. FAIRFIELD—COUNTY**—(334-1411). *Rolling Vengeance.*

**807. GREENWICH—CINEMA**—(869-6030). #1—*No Way Out.* #2—*Best Seller.*

**808. GREENWICH—PLAZA**—(869-4030). #1—*Fatal Attraction.* #2—*Jean de Florette.* #3—*I've Heard the Mermaids Singing.*

**809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—*Fatal Attraction.* #2—*Fatal Attraction.*

**810. NORWALK—CINEMA**—(838-4504). #1—*The Principal.* #2—*The Pick-Up Artist.*

**811. NORWALK—NORWALK**—(866-9202). *Big Shots.*

**812. RIDGEFIELD—CINEMA**—(438-3338). Program Unavailable.

**813. SOUTH NORWALK—SONO**—(866-9202). 10/7–8: *The Whistle Blower.* 10/9–22: *My Life as a Dog.*

**814. SPRINGDALE—STATE**—(325-0250). *The Fourth Protocol; La Bamba.*

**815. STAMFORD—AVON**—(324-9205). #1—*Big Shots.* #2—*Rolling Vengeance.*

**816. STAMFORD—CINEMA**—(324-3100). #1—*Dirty Dancing.* #2—*Near Dark.* #3—*The Principal.*

**817. STAMFORD—RIDGEWAY**—(323-5000). #1—*Like Father Like Son.* #2—*Stakeout.*

**818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—*Big Shots.* #2—*Hellraiser.* #3—*The Principal.* #4—*The Pick-Up Artist.* #5—*Dirty Dancing.* #6—*Like Father Like Son.*

**819. TRUMBULL—TRANS-LUX**—(374-0462). #1—*Fatal Attraction.* #2—*Like Father Like Son.* #3—*Stakeout.*

**820. WESTPORT—FINE ARTS**—(227-3324). #1—*Dirty Dancing.* #2—*Like Father Like Son.* #3—(227-9619). *Best Seller.* #4—(226-6666). *No Way Out.*

**821. WESTPORT—POST**—(227-0500). *Fatal Attraction.*

**822. WILTON—CINEMA**—(762-5678). *The Big Easy; Masters of the Universe.*

## NEW JERSEY

### AREA CODE 201

### *Hudson County*

**900. ARLINGTON—LINCOLN**—(997-6873). #1—*Fatal Attraction.* #2—*Near Dark.* #3—*The Pick-Up Artist.*

**901. JERSEY CITY—HUDSON PLAZA**—(433-1100). #1—*The Pick-Up Artist.* #2—*Fatal Attraction.*

**902. JERSEY CITY—STATE**—(653-5200). #1—*The Principal.* #2—*Big Shots.* #3—*Rolling Vengeance.* #4—*Near Dark.*

**903. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*Hellraiser.* #2—*Dirty Dancing.* #3—*The Principal.* #4—*The Pick-Up Artist.* #5—*Near Dark.* #6—*Best Seller.* #7—*China Girl.* #8—*Big Shots.*

**904. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—Through 10/6: *Can't Buy Me Love.* Beg. 10/7: *Baby Boom.* #2—*Stakeout.* #3—*The Offspring.* #4—*Like Father Like Son.* #5—*No Way Out.* #6—*Fatal Attraction.*

**906. WEST NEW YORK—MAYFAIR**—(865-2010). *Stakeout; No Way Out.*

### *Essex County*

**910. BLOOMFIELD—CENTER**—(748-7900). Through 10/9: *Hellraiser.* Beg. 10/10: *Someone to Watch Over Me.*

**911. BLOOMFIELD—ROYAL**—(748-3555). #1—Through 10/9: *The Principal.* Beg. 10/10: *Surrender.* #2—*Big Shots.*

**912. CEDAR GROVE—CINEMA 23**—(239-1462). *Big Shots.*

**913. IRVINGTON—CASTLE**—(372-9324). #1—*The Principal; Rolling Vengeance.* #2—*Near Dark; China Girl.*

**914. LIVINGSTON—COLONY**—(992-0800). *Like Father Like Son.*

**915. MAPLEWOOD—MAPLEWOOD**—(763-3100). Through 10/9: *Can't Buy Me Love.* Beg. 10/10: *Someone to Watch Over Me.*

**916. MILLBURN—MILLBURN**—(376-0800). #1—*Best Seller.* #2—Through 10/9: *No Way Out.* Beg. 10/10: *Three O'Clock High.*

**917. MONTCLAIR—CLARIDGE**—(746-5564). #1—Through 10/9: *Jean de Florette.* Beg. 10/10: *Baby Boom.* #2—Through 10/9: *No Way Out.* Beg. 10/10: *Three O'Clock High.* #3—Through 10/9: *Stakeout.* Beg. 10/10: *Matewan.*

**918. MONTCLAIR—WELLMONT**—(783-9500). #1—*Best Seller.* #2—*The Pick-Up Artist.* #3—*Near Dark.*

**919. NUTLEY—FRANKLIN**—(667-1777). #1—*Near Dark.* #2—*La Bamba.* #3—*Best Seller.*

**920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*Fatal Attraction.* #2—Through 10/9: *Dirty Dancing.* Beg. 10/10: *The Princess Bride.* #3—*Like Father Like Son.*

**921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*Fatal Attraction.* #2—*The Pick-Up Artist.* #3—*Dirty Dancing.*

### *Union County*

**930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *Stakeout.*

**931. CRANFORD—CRANFORD**—(276-9120). #1—*Stakeout.* #2—Through 10/9: *The Fourth Protocol.* Beg. 10/10: *Three O'Clock High.*

**932. ELIZABETH—ELMORA**—(352-3483). *No Way Out.*

**933. LINDEN—QUAD**—(925-9787). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

**935. UNION—LOST PICTURE SHOW**—(964-4497). *Jean de Florette.*

**936. UNION—UNION**—(686-4373). #1—*Fatal Attraction.* #2—Through 10/9: *The Big Town.* Beg. 10/10: *Someone to Watch Over Me.*

**937. WESTFIELD—RIALTO**—(232-1288). #1—*Dirty Dancing.* #2—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.* #3—*The Principal.*

**938. WESTFIELD—TWIN**—(654-4720). #1—*No Way Out.* #2—*Best Seller.*

### *Bergen County*

**950. BERGENFIELD—TWIN**—(385-1600). #1—*Near Dark.* #2—*Best Seller.*

**951. CLOSTER—CLOSTER**—(768-8800). *Fatal Attraction.*

**952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*Like Father Like Son.* #2—*Best Seller.* #3—*No Way Out.* #4—*The Principal.*

**953. EMERSON—TOWN**—(261-1000). #1—*Big Shots.* #2—*Like Father Like Son.*

**954. FAIR LAWN—HYWAY**—(796-1717). #1—Through 10/9: *The Lost Boys.* Beg. 10/10: *The Living Daylights.* #2—Through 10/9: *Summer School.* Beg. 10/10: *La Bamba.*

**955. FAIRVIEW—TWIN**—(941-2424). #1—*Fatal Attraction.* #2—*Near Dark.*

**956. FORT LEE—LINWOOD**—(944-6900). #1—Through 10/9: *Dirty Dancing.* Beg. 10/10: *Surrender.* #2—*Big Shots.*

**958. OAKLAND—TWIN**—(337-4478). #1—*Best Seller.* #2—*Someone to Watch Over Me.* #3—Through 10/9: *Stakeout.* Beg. 10/10: *Surrender.*

**959. PARAMUS—CINEMA 35**—(845-5070). *Dirty Dancing.*

**960. PARAMUS—DRIVE-IN**—(368-1440). Through 10/9: *Hamburger Hill; Top Gun.* Beg. 10/10: *Can't Buy Me Love; Adventures in Babysitting.*

**961. PARAMUS—BERGEN MALL**—(845-4449). *I've Heard the Mermaids Singing.*

**962. PARAMUS—ROUTE 4**—(487-7909). #1—*Fatal Attraction.* #2—Through 10/9: *The Big Easy.* Beg. 10/10: *Surrender.* #3—Through 10/9: *Stakeout.* Beg. 10/10: *Three O'Clock High.* #4—Through 10/9: *The Big Town.* Beg. 10/10: *La Bamba.* #5—*Like Father Like Son.* #6—*No Way Out.* #7—*The Principal.* #8—*Best Seller.* #9—*Baby Boom.* #10—*Big Shots.*

**963. PARAMUS—ROUTE 17**—(843-3830). #1—*Near Dark.* #2—*Hellraiser; Rolling Vengeance.* #3—*The Pick-Up Artist.*

**964. RAMSEY—CINEMA**—(825-2090). *La Bamba; Snow White and the Seven Dwarfs.*

**965. RAMSEY—INTERSTATE**—(327-0153). Program unavailable.

**966. RIDGEFIELD PARK—RIALTO**—(641-0617). Program Unavailable.

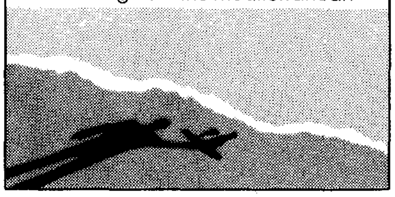
**967. RIDGEWOOD—WARNER**—(444-1234). #1—Through 10/9: *The Big Town.* Beg. 10/10: *Someone to Watch Over Me.* #2—*Fatal Attraction.* #3—Through 10/9: *Stakeout.* Beg. 10/10: *The Princess Bride.* #4—*The Pick-Up Artist.*

**968. RUTHERFORD—WILLIAMS**—(933-3700). #1—*No Way Out; Superman IV: The Quest for Peace.* #2—*Stakeout; Snow White and the Seven Dwarfs.*

**969. TEANECK—MOVIE CITY**—(836-3334). #1—*My Life as a Dog.* #2—*Dirty Dancing.* #3—*I've Heard the Mermaids Singing.*

**970. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*Best Seller.* #2—*No Way Out.* #3—Through 10/9: *The Principal.* Beg. 10/10: *Three O'Clock High.*

**971. WESTWOOD—PASCACK**—(664-3200). #1—Through 10/9: *The Pick-Up Artist.* Beg. 10/10: *The Princess Bride.* #2—*Dirty Dancing.* #3—Through 10/9: *Near Dark.* Beg. 10/10: *Surrender.* #4—Through 10/9: *Stakeout.* Beg. 10/10: *Someone to Watch Over Me.*



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# BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

| MPAA RATING GUIDE | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may not be suitable for children.** |
| PG-13: | **Parents Strongly Cautioned. Some material may be inappropriate for children under 13.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| X: | **No one under 17 admitted.** |

## NEW FILMS

★ **New films recommended by *New York's* critic.**

**AMAZON WOMEN ON THE MOON**—(1 hr. 25 min.; 1987) A satirical look at the major and minor annoyances of contemporary life, from dating and doctors to technology and sex magazines. With Griffin Dunne, Ed Begley Jr., and Steve Guttenberg. Screenplay by Michael Barrie and Jim Mullholland. Dir. Joe Dante, Carl Gottlieb, Peter Horton, John Landis, and Robert K. Weiss. R. **24**

**BABY BOOM**—(1 hr. 43 min.; 1987) Reviewed in this issue. PG. **34, 85, 505, 512, 530, 612, 706, 722, 724, 753, 904, 917, 962**

**LA BAMBA**—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **10, 36, 48, 200, 201, 206, 207, 222, 223, 308, 310, 501, 521, 620, 622, 623, 625, 724, 752, 814, 919, 954, 962, 964**

**BEST SELLER**—(1 hr. 50 min.; 1987) Reviewed in this issue. R. **24, 32, 51, 67, 85, 101, 110, 112, 200, 204, 214, 220, 221, 304, 305, 307, 313, 316, 321, 322, 401, 500, 505, 509, 512, 514, 526, 530, 603, 606, 608, 611, 616, 627, 631, 637, 706, 709, 714, 723, 753, 753, 759, 800, 807, 820, 903, 916, 918, 919, 938, 950, 952, 958, 962, 970**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 25, 51, 68, 219, 504, 510, 513, 519, 523, 611, 612, 638, 710, 713, 720, 822, 962**

**BIG SHOTS**—(1 hr. 31 min.; 1987) A protected white kid from suburbia, grappling with the recent death of his father, forms an unlikely friendship with a street-smart black kid, also struggling to get by without his dad. With Ricky Busker, Darius McCrary, and Robert Joy. Written by Joe Eszterhas. Dir. Robert Mandel. PG-13.**6, 33, 47, 66, 88, 101, 106, 111, 112, 204, 207, 209, 214, 218, 219, 222, 300, 304, 306, 312, 313, 316, 318, 406, 503, 506, 507, 509, 601, 517, 519, 523, 529, 532, 600, 604, 606, 608, 610, 611, 618, 621, 625, 633, 634, 706, 708, 709, 712, 715, 722, 755, 764, 803, 805, 811, 815, 818, 902, 903, 911, 912, 953, 956, 962**

**THE BIG TOWN**—(1 hr. 50 min.; 1987) Matt Dillon plays Cully Cullen, an innocent young man from a small midwestern town who moves to Chicago hoping to gain fame and fortune in backroom gambling casinos. With Diane Lane, Tommy Lee Jones, and Bruce Dern. Screenplay by Robert Roy Pool. Dir. Ben Holt. R. **20, 34, 44, 68, 87, 112, 214, 219, 302, 304, 310, 313, 406, 500, 508, 510, 520, 526, 530, 606, 608, 610, 625, 634, 702, 706, 708, 936, 962, 967**

**CAN'T BUY ME LOVE**—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **308, 511, 530, 608, 625, 714, 721, 724, 904, 915, 960**

**CHINA GIRL**—(1 hr. 29 min.; 1987) On the hot, tension-filled summer streets of New York City's Chinatown and Little Italy, a cross-cultural teenage love affair sparks a violent neighborhood gang war. With Panebianco, Sari Chang, and James Russo. Screenplay by Nicholas St. John. Dir. Abel Ferrara. R. **3, 4, 9, 31, 66, 90, 91, 104, 107, 109, 111, 112, 200, 207, 211, 213, 223, 300, 306, 312, 318, 321, 406, 503, 509, 517, 525, 530, 606, 608, 625, 627, 636, 705, 723, 903, 913**

**DANCERS**—(1 hr. 39 min.; 1987) The personal lives of a ballet company ironically mirror the production of the ballet *Giselle* which they are performing. With Mikhail Baryshnikov, Julie Kent, and Leslie Browne. Written by Sarah Kernochan. Dir. Herbert Ross. PG. **10, 48, 85**

**DARK EYES**—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Sylvano Mangago) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the antic, self-defeating remark, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style-they practically sing their lines. (10/5/87) R. **54**

**DIRTY DANCING**—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein.PG-13. **20, 45, 60, 85, 210, 214, 218, 219, 302, 304, 310, 406, 500, 503, 505, 506, 511, 513, 514, 517, 520, 527, 528, 530, 600, 606, 608, 610, 612, 615, 616, 621, 625, 627, 634, 636, 700, 702, 705, 706, 707, 724, 725, 754, 756, 801, 816, 818, 820, 903, 920, 921, 937, 956, 959, 969, 971**

**DOGS IN SPACE**—(1 hr. 48 min.; 1987) *Sid and Nancy* meet *Animal House* and move to Melbourne, Australia. With Michael Hutchence and Saskia Post. Written and directed by Richard Lowenstein. **45**

**FATAL ATTRACTION**—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable-a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lonely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 108, 110, 112, 206, 210, 212, 215, 217, 219, 220, 300, 302, 305, 314, 317, 321, 401, 406, 505, 509, 512, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 635, 637, 704, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 809, 809, 819, 821, 900, 901, 904, 920, 921, 936, 951, 955, 962, 967**

**THE FOURTH PROTOCOL**—(1 hr. 59 min.; 1987) The KGB plans to frame the U.S. for an atomic explosion, bringing an end to NATO. Based on the novel by Frederick Forsyth. With Michael Caine, Pierce Brosnan, and Ned Beatty. Screenplay by Frederick Forsyth. Dir. John MacKenzie. R. **41, 212, 626, 814, 931**

**HAIL! HAIL! ROCK 'N ROLL**—(2 hr.; 1987) A documentary-concert film on the career of Chuck Berry, with appearances by Little Richard, Roy Orbison, and Bruce Springsteen. Dir. Taylor Hackford. PG.**41**

**HELLRAISER**—(1 hr. 35 min.; 1987) A horror story of love from beyond the grave. With Andrew Robinson, Clare Higgins, and Ashley Laurence. Written and directed by Clive Barker. R. **30, 90, 100, 108, 112, 210, 213, 216, 217, 222, 300, 305, 505, 530, 603, 606, 608, 625, 706, 711, 715, 722, 763, 818, 903, 910, 963**

**HEY BABU RIBA**—(1 hr. 49 min.; 1987) In Serbo-Croatian, Eng. subtitles. Four friends gather in Belgrade to reminisce about their teenage years in politically turbulent Yugoslavia. With Gala Videnovic, Nebojsa Bakocevic, Dragan Bjelogrlic, Srdjan Todorovic, Goran Radakovic. Written and directed by Jovan Acin. **84**

**HOUSE OF GAMES**—(1 hr. 42 min.; 1987) A psychological thriller about a successful psychiatrist who is drawn into the exotic subculture of con men, led by a sinister but darkly attractive criminal. With Lindsay Crouse and Joe Mantegna. Written and directed by David Mamet. R. **25, 85**

**IN THE MOOD**—(1 hr. 38 min.; 1987) This comedy is the true story of a teenage boy who captured America's attention in the mid-forties by running away with two older, married women. With Patrick Dempsey, Talia Balsam, and Beverly D'Angelo. Written and directed by Phil Alden Robinson. PG-13. **52**

**I'VE HEARD THE MERMAIDS SINGING**—(1 hr. 21 min.; 1987) The kind of mousy film that some people unaccountably take to their hearts. The young Canadian actress Sheila McCarthy is dreamy Polly, an inept office temp who works in a gallery and becomes infatuated with the imposing women who run the place. The movie appears to be a fable of innocence betrayed, but it's so small and undeveloped that it's over before you get seriously interested in it. Written and directed by Patricia Rozema. (9/14/87) **63, 808, 961, 969**

**JEAN DE FLORETTE**—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 613, 719, 808, 917, 935**

**LIKE FATHER LIKE SON**—(1 hr. 37 min.; 1987) Dudley Moore plays a brilliant heart surgeon who accidentally changes bodies with his son, a likeable high school student, on the night of his son's big date. With Kirk Cameron, Margaret Colin, and Catherine Hicks. Screenplay Lorne Cameron and Steven L. Bloom. Dir. Rod Daniel. PG-13. **7, 33, 33, 60, 65, 85, 103, 106, 112, 200, 203, 204, 214, 218, 219, 220, 301, 309, 315, 400, 406, 504, 505, 509, 512, 514, 516, 517, 529, 602, 606, 609, 610, 612, 616, 621, 625, 631, 635, 700, 703, 706, 722, 724, 753, 762, 802, 817, 818, 819, 820, 904, 914, 920, 952, 953, 962**

**MAID TO ORDER**—(1 hr. 35 min.; 1987) A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrin, and Dick Shawn. Written by Amy Jones, Perry Howze, and Randy Howze. Dir. Jones. PG. **625**

**MAN ON FIRE**—(1 hr. 32 min.; 1987) A reclusive ex-CIA agent develops a unique bond of friendship with the young girl he is hired to protect. With Scott Glenn, Brooke Adams, and Danny Aiello. Screenplay by Sergio Donati and Eli Chouraqui. Dir. Chouraqui. R. **24, 222, 223, 312, 625,**

**MATEWAN**—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11, 54, 87, 634, 917**

**MAURICE**—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **49**

**THE MOZART BROTHERS**—(1 hr. 51 min.; 1986) In Swedish, Eng. subtitles. An innovative director decides to rework Mozart's *Don Giovanni* by stripping the artists of their inhibitions and their clothing. With members of the Stockholm Opera. Screenplay by Suzanne Osten and Etienne Glaser. Dir. Osten. **82**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 81, 533, 813, 969**

**NEAR DARK**—(1 hr. 35 min.; 1987) Vampire-in-training Adrian Pasdar rebels against his vampire friends when they decide to dine on his family. With Jenny Wright and Lance Henriksen. Screenplay by Eric Red and Kathryn Bigelow. Dir Bigelow. R. **3, 20, 33, 54, 85, 90, 91, 92, 100, 107, 108, 109, 112, 207, 208, 210, 211, 215, 216, 217, 220, 222, 300, 304, 306, 312, 314, 315, 319, 404, 406, 509, 510, 512, 517, 523, 530, 532, 601, 604, 606, 608, 610, 621, 626, 634, 635, 636, 706, 709, 714, 721, 723, 724, 761, 803, 816, 900, 902, 903, 913, 918, 919, 950, 955, 963, 971**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **10, 36, 85, 101, 200, 206, 208, 213, 304, 307, 311, 317, 322, 400, 501, 502, 511, 515, 520, 521, 523, 530, 531, 621, 627, 709, 710, 714, 716, 718, 723, 725, 807, 820, 904, 906, 916, 917, 932, 938, 952, 962, 968, 970**

**THE OFFSPRING**—(1 hr. 40 min.; 1987) The movie posters say this is a "new kind of terror," but it's the same old kind of horror/teen flick we've been seeing for years now, this one stars Vincent Price. With Rosalind Cash and Clu Gulagen. Written by Courtney Joyner, Darin Scott, and Jeff Burr. Dir. Burr. R. **37**

**ORPHANS**—(1 hr. 55 min.; 1987) Two orphaned brothers, who support themselves by stealing, are tamed by

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the fatherly love of a gangster they planned to rob. With Albert Finney, Matthew Modine, and Kevin Anderson. Screenplay by Lyle Kessler. Directed by Alan J. Pakula. R. **52**

**THE PICK-UP ARTIST**—(1 hr. 30 min.; 1987) Reviewed in this issue. PG-13. **7, 33, 53, 87, 112, 200, 218, 219, 302, 304, 309, 313, 406, 503, 505, 514, 517, 527, 606, 608, 611, 612, 619, 625, 626, 705, 706, 708, 713, 723, 724, 725, 756, 760, 803, 810, 818, 900, 901, 903, 918, 921, 937, 963, 967, 971**

**THE PRINCESS BRIDE**—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 46, 61, 84, 200, 213, 218, 219, 302, 309, 404, 406, 503, 516, 528, 610, 612, 619, 625, 708, 724, 756, 920, 937, 967, 971**

**THE PRINCIPAL**—(1 hr. 50 min.; 1987) Jim Belushi stars as a high-school principal assigned to the toughest school in the district. With Louis Gossett Jr. and Rae Dawn Chong. Dir. Christopher Cain. R. **7, 33, 67, 85, 90, 100, 103, 106, 108, 109, 112, 113, 200, 207, 208, 211, 213, 216, 219, 220, 222, 223, 300, 304, 306, 312, 316, 318, 402, 406, 504, 505, 506, 508, 512, 517, 523, 527, 529, 532, 600, 606, 609, 610, 621, 625, 626, 631, 636, 702, 703, 706, 711, 724, 753, 755, 802, 805, 810, 816, 818, 902, 903, 911, 913, 937, 952, 962, 970**

**THE RIGHT HAND MAN**—(1 hr. 41 min.; 1987) Set in Australia in the late 1800s, the young heir to a great fortune defies convention to fulfill his interest in racing when he learns he is suffering from diabetes. With Rupert Everett, Hugo Weaving, and Arthur Digman. Screenplay by Helen Hodgman. Dir. Di Drew. **43**

**ROBOCOP**—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **3, 5, 37, 112, 216, 301, 530, 714**

**SOMEONE TO WATCH OVER ME**—(1 hr. 46 min.; 1987) The life of a happily-married police detective is shattered when he is assigned to protect an elegant Upper East Side witness to a homicide. With Tom Berenger, Mimi Rogers, and Lorraine Bracco. Written by Howard Franklin. Dir. Ridley Scott. R. **20, 30, 51, 68, 87, 106, 200, 214, 219, 220, 223, 300, 302, 307, 310, 322, 406, 503, 510, 517, 527, 532, 600, 610, 611, 618, 621, 625, 633, 634, 638, 700, 702, 708, 724, 910, 915, 936, 958, 967, 971**

**STAKEOUT**—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **22, 36, 50, 101, 102, 112, 200, 214, 219, 309, 313, 404, 406, 504, 505, 508, 510, 512, 516, 517, 525, 527, 601, 606, 608, 610, 616, 618, 621, 625, 634, 706, 708, 713, 715, 722, 753, 759, 801, 817, 819, 904, 906, 917, 930, 931, 958, 962, 967, 968, 971**

**SURRENDER**—(1 hr. 36 min.; 1987) Sally Field plays a talented but unfulfilled artist who falls for a successful novelist (Michael Caine) in this romantic comedy. With Steve Guttenberg and Peter Boyle. Written and directed by Jerry Belson. PG. **22, 33, 44, 66, 102, 106, 203, 204, 210, 213, 218, 219, 310, 315, 406, 503, 506, 517, 525, 527, 610, 612, 621, 625, 627, 631, 708, 709, 714, 724, 756, 911, 956, 958, 962, 971**

**TAMPOPO**—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

**THREE O'CLOCK HIGH**—(1 hr. 30 min.; 1987) A comic nightmare about the growing frustration of a high-school journalism student who finds himself facing an after-school battle with the school bully. With Casey Siemaszko, Anne Ryan, and Stacey Glick. Screenplay by Richard Christian Matheson and Thomas Szollosi. Dir. Phil Joanou. **35, 62, 210, 219, 220, 222, 300, 306, 316, 317, 404, 406, 506, 509, 510, 517, 601, 610, 621, 625, 631, 634, 709, 724, 753, 755, 916, 917, 931, 962, 970**

**TOUGH GUYS DON'T DANCE**—(1 hr. 50 min.; 1987) Those hoping for an ecstatic terrible movie should be disappointed. The dreary, morning-after truth is that Norman Mailer doesn't possess the filmmaking technique to make a glittering, scandalous trash movie out of his 1984 potboiling novel. The characters, no longer propped by his prose, are now larger than life and often gross and ludicrous, like dirty-talking refugees from *Dynasty*. The plot has something to do with murder and a drug deal in Provincetown, but no one could actually claim to understand all of it. The movie is handsomely composed in a way that works against the obsessional tone and the noirish atmosphere Mailer wants. With Ryan O'Neal in a light, deft performance as the burnt-out, failed-writer hero, Debra Sandlund as a greedy blonde, Isabella Rossellini as a loyal brunette, Lawrence Tierney as the hero's gravel-voiced dad, and Wings Hauser, blowing steam out of his ears, as the superstud murderer. (9/28/87) R. **62**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro. Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **35, 62**

**THE WHISTLE BLOWER**—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **11, 630, 813**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11, 81, 203, 221, 526**

**WITHNAIL AND I**—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **11**

**THE WOLF AT THE DOOR**—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **4, 630**

**YOU TALKIN' TO ME?**—(1 hr. 37 min.; 1987) A young New York actor goes to Hollywood to be discovered, but gets mixed up with a fanatic television producer who forces him to make some tough moral decisions. With Bronson Green, Peter Archer, and Dana Archer. Written and directed by Charles Winkler. R. **42**

## REVIVALS

**BLOOD SIMPLE**—(1 hr. 36 min.; 1984) The amazing debut feature by the Coen brothers—Joel directed, Ethan produced, and together they wrote the script. A sex-driven crime story like those of James M. Cain, the film has a slightly hokey style. The crazy double crosses and misunderstandings concern a bored near-slut, the bartender she convinces to run away with her, her husband, and the vicious detective her husband hires. **9**

**THE CABINET OF DR. CALIGARI**—(1 hr. 9 min.; 1919) The famous German Expressionist nightmare film in which the distorted perspectives and tilted sets reflect the worldview of a homicidal madman. It can be great fun if seen in the right mood of tolerance. Starring Werner Krauss and the young Conrad Veidt. Dir. Robert Wiene. **8**

**CHINATOWN**—(2 hr. 11 min.; 1974) A superbly crafted Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **9**

**CRIMES OF THE HEART**—(1 hr. 45 min.; 1986) *Crimes* is a comedy of moral negligence in which people do cruel things to each other without meaning any harm. Diane Keaton, in the stock role of the fearful spinster rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe. **9**

**DESPERATELY SEEKING SUSAN**—(1 hr. 44 min.; 1985) Susan Seidelman's comedy is a tale of two heroines: a depressed New Jersey housewife, played by Rosanna Arquette, a hapless pre-liberated dummy, and Susan (Madonna), a downtown con artist who picks up men at will and discards them when she gets bored. Madonna makes Susan into a considerable comic creation. Though at times charming and casual, the movie is laboriously plotted to make the two women exchange roles, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. **2**

**GENTLEMEN PREFER BLONDES**—(1 hr. 31 min.; 1953) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it's no equal in wit or poignancy, Anita Loos loved this version of her novel about two friends—one out for a rich husband, the other (Jane Russell) for true love—and the suckers, playboys, and clowns they make short work of. The two women deliver the songs with spirit and act with the confidence of two tanks. A very enjoyable movie. Dir. Howard Hawks. **8**

**GONE WITH THE WIND**—(3 hr. 40 min.; 1939) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **1**

**HAROLD AND MAUDE**—(1 hr. 31 min.; 1971) A rich youth finds momentary happiness with an 80-year-old lady. There is a series of funny sick-humor gags, like faked suicides, but the setup is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **8**

**HOUR OF THE WOLF**—(1 hr. 28 min.; 1968) In Swedish, Eng. subtitles. An Ingmar Bergman dazzler. The tormented mind of a missing artist is explored through a diary and a wife's recollections. Bergman is close to the top of his form here. With Max von Sydow and Liv Ullmann. **8**

**LAST TANGO IN PARIS**—(2 hr. 9 min.; 1973) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance does reach great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. **8**

**M**—(1 hr. 30 min.; 1931) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **8**

**THE MISFITS**—(2 hr. 4 min.; 1961) A provocative but not quite credible drama about three mixed-up men and a girl in Reno, written by Arthur Miller and directed by John Huston, with Marilyn Monroe (her last film), Clark Gable (his last, too), Eli Wallach, and Montgomery Clift. **2**

**MISHIMA: A LIFE IN FOUR CHAPTERS**—(2 hr. 1 min.; 1985) In Japanese, Eng. subtitles. Director Paul Schrader has made a dead, formalist biography of the protean Japanese writer, actor, paterfamilias, homosexual, bodybuilder, militarist, and spectacular suicide, Yukio Mishima. Divided into sections that are listed in a "table of contents," the movie has an excruciating stop-and-go rhythm. Schrader treats Mishima not as a roaring example of life's bounty, but as a mess to be straightened up. Starring Ken Ogata. **2**

**MONA LISA**—(1 hr. 44 min.; 1986) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. **9**

**PLAY IT AGAIN, SAM**—(1 hr. 27 min.; 1972) A consistently amusing Woody Allen film about his obsession with the romantic, idealistic Humphrey Bogart of *Casablanca*, who materializes periodically to spur Woody on to higher things. There is, however, something unpleasant about pint-size, frowsy Allen's refusal to have anything to do with a girl who is less than model-gorgeous. Dir. Herbert Ross. **2**

**RAISIN IN THE SUN**-(2 hrs. 5 min.; 1961) Sidney Poitier, Claudia McNeil, Ruby Dee, and Diana Sands star in this absorbing film version of Lorraine Hansberry's prize-winning Broadway drama of a black family in Chicago. It is rich in humor, warmth, meaning, and humanity, while at the same time being superbly dramatic. **1**

**RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage, a thief addicted to knocking over 7-Eleven stores, and Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to give the child a conventional upbringing. This movie by Joel and Ethan Coen starts as a kind of comic ballad and becomes a raucous chase, but it never loses its sweet-natured farcical tone. With John Goodman. **9**

**SNOW WHITE AND THE SEVEN DWARFS**—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **308, 502, 511, 636, 709, 721, 759, 964, 968**

**SOMETHING WILD (1986)**—(1 hr. 56 min.) Jonathan Demme's movie begins as an screwball comedy and ends up as a mess. Jeff Daniels is a repressed Wall Street type with a larcenous streak. He gets picked up by a downtown girl (Melanie Griffith) who wears black clothes and a helmet of black hair. Soon they are tooling around New Jersey and having kinky sex in motel rooms. The movie should be a lot more fun than it is. Daniels isn't graceful enough to make haplessness into a comic style, and Melanie Griffith seems lost once she takes off her black wig and reveals that she is really Audrey, a small-town rebel. **2**

**STRANGERS ON A TRAIN**—(1 hr. 41 min.; 1951) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **2**

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## BROADWAY

### *Previews and Openings*

### *Wednesday, October 7*

**ANYTHING GOES**—A revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman (the original book was by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); directed by Jerry Zaks; Michael Smuin is the choreographer. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Previews now prior to a 10/19 opening. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; tickets for all performances are $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

**BURN THIS**—John Malkovich and Joan Allen co-star in Lanford Wilson's play about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. Previews begin 10/7 prior to a 10/14 opening. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 45 min. **IRLS**

**CABARET**—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $47.50; Wed. at 2, $28.50 to $40. Previews start 10/7 prior to a 10/22 opening. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 40 min. **IRLS**

**INTO THE WOODS**—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the Mysterious Man, and Robert Westenberg is both Cinderella's Prince and the Wolf, in a musical written and directed by James Lapine, with music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales. Featured in the cast are Ben Wright, Barbara Bryne, Pamela Winslow, Kim Crosby, Kay McClelland, Danielle Ferland, Edmund Lyndeck, Joy Franz, and Philip Hoffman; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. and Sun. at 2, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. Previews now prior to a 10/29 opening. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hr. 20 min. All major credit cards. **IRLS**

**LATE NITE COMIC**—Robert LuPone and Teresa Tracy star in Allan Knee's comedy musical about a would-be stand-up comic and his off-again on-again relationship with a ballet dancer. Music and lyrics are by Brian Gari, and the director is Philip Rose. Featured in the cast are Don Stitt, Susan Santoro, Sharon Moore, Michael McAssey, Mason Roberts, Aja Major, Judine Hawkins, Pamela Blasetti, Barry Finkel, Kim Freshwater, Lauren Goler, and Patrick Hamilton. Previews now prior to a 10/15 opening. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $22.50 to $37.50, Wed. at 2, $17.50 to $32.50. **Ritz Theatre,** 219 West 48th Street (582-4022). 2 hr. 10 min. **IRLS**

**MORT SAHL ON BROADWAY**—A one-man humorfest by a sharp-tongued commentator of our times. Previews start 10/7 prior to a 10/11 opening. Previews: Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $15. From 10/13, Fri. and Sat. at 8, $27.50 to $27.50, Tue. through Thur. at 8, Wed. and Sat. at 2, Sun. at 3, $15 to $25. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hr. All major credit cards.

### *Now Playing*

**BROADWAY BOUND**—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon.–Sat. (except Thur.) at 8, $27.50–$40; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

**LA CAGE AUX FOLLES**—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● **IRLS**

**CATS**—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of PracticalCats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50, Wed. at 2, $25 to $42.50. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. ● ● **IRLS**

**A CHORUS LINE**—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

**COASTAL DISTURBANCES**—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham; opened 3/4/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

**DREAMGIRLS**—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45.. **Ambassador,** 215 West 49th Street (239-6200). 2 hr. 35 min. All major credit cards.

**FENCES**—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 W. 46th St. (246-0102). 2 hr. 35 min. **IRLS**

**42ND STREET**—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. ● ●

**I'M NOT RAPPAPORT**—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast for thirteen weeks, as of 10/6, and with Christine Estabrook are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● ● **IRLS**

**JACKIE MASON'S THE WORLD ACCORDING TO ME**—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

**ME AND MY GIRL**—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hr. 30 min. All major credit cards. **IRLS**

**LES MISERABLES**—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/28, Garry Morris takes over the Colm Wilkinson role. Mon. through Sat. at 8, Sat. at 2; *$30 to $47.50. 200 tickets at $16 are available* Mon. through Thur. when valid student I.D.'s are shown at box office. **Broadway,** Broadway at 53rd (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

**THE NERD**—Gary Burghoff, Jim Borrelli, and Robert Joy are the new stars of Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, Timmy Geissler. Tue.-Thur. at 8, Sat. at 2, Sun. at 3, $10-$32.50, Fri. and Sat. at 8, $29.50-$37.50, Wed. at 2, $10-$30. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 15 min.

**OH! CALCUTTA!**—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

**ROZA**—Georgia Brown stars with Bob Gunton in a musical with book and lyrics by Julian More (based on Romain Gary's *La Vie Devant Soi*), with music by Gilbert Becaud, and choreography by Patricia Birch; directed by Harold Prince. Set in an immigrant quarter of Paris, story is about a former prostitute who makes her living raising her previous colleagues' children, and about the warm relationship that evolves with one of them. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $32.50 to $47.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 18 min. All major credit cards.

**SHERLOCK'S LAST CASE**—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (246-0102). 2 hr. 20 min. All major credit cards. **IRLS**

**STARLIGHT EXPRESS**—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

## OFF BROADWAY

**ABINGDON SQUARE**—Maria Irene Fornes's play, set in pre-World War I Greenwich Village, explores the married life of a young girl and an older man; directed by the author. Featured in the cast are Madeleine Potter, John David Cullum, Bernie McInerney, Michael Cerveris, Anna Levine, and Myra Carter. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16 and $18.50; 10/7 through 25. **American Place Theatre,** 111 West 46th Street (247-0393).

**APHRODITE**—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-3482).

**BIRDS OF PARADISE**—A musical comedy involving members of an amateur theater group whose lives are changed by a professional actor's visit; book and lyrics by Winnie Holzman, music by David Evans; directed by Arthur Laurents. Featured in the cast are Barbara Walsh, John Cunningham, Jonathan Simmons, Todd Graff, Mary Beth Peil, Crista Moore, Donny Murphy, and Andrew Hill Newman. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $21.50 to $26. **Promenade,** Broadway at 76th Street (580-1313).

**BLACK MEDEA: A TANGLE OF SERPENTS**—Robert Sedgwick plays the role of Jerome in Ernest Ferlita's play, set in 19th-century New Orleans. The action parallels the Euripidean storyline and is a retelling of the classic Greek tragedy. Essene R stars; director is Ken Lowstetter, and music and percussion is designed by Bonnie Devlin. 10/1 through 4 at 8 p.m.; $12. **Aronow Theatre,** City College of New York, 136th Street and Convent Avenue (289-3281).

**BOUNCERS**—John Godberg's play is about working-class Britons at play; directed by Ron Link. Featured in the cast are Adrian Paul, Anthony LaPaglia, Gerrit Graham, Dan Gerrity. Mon. through Thur. at 8; Fri. at 8 and 11; Sat. at 7 and 10; $20 to $26. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

**THE CHOSEN**—George Hearn stars in a musical with book by Chaim Potok, music by Philip Springer, lyrics by Mitchell Bernard; directed by Carmen Capalbo. From 10/6. Tue. through Sat. at 8, Wed. at 3, Sun. at 1 and 5:30; $27.50 to $35. **Second Avenue Theater,** 189 Second Avenue (624-1460).

**COME BLOW YOUR HORN**—A revival of Neil Simon's comedy (to celebrate his 60th birthday) tells of a carefree casanova who wants to teach his kid brother how to follow in his footsteps; directed by Marvin Kahan. 10/8, 9, 10 at 8, 10/10, 11 at 3; $12. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

**DRIVING MISS DAISY**—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, and Ray Gill. Tue.-Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman,** 450 West 42nd Street (564-8038).

**FANTASTICKS**—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22-$26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

**FLOORSHOW: DONA SOL AND HER TRAINED DOG**—Edwin Sanchez's play about a former prostitute who has become a mystic able to see and control the future; directed by Phylis Ward Fox. Thur. through Sat. at 8, Sun. at 3; $7 and $8; 10/22 through 11/8. **Brooklyn Playworks Theater,** 674 Fourth Avenue, Brooklyn (1-718-499-2293).

**FORTUNE AND MEN'S EYES**—A revival of John Herbert's acclaimed prison drama receives its 20th anniversary production. It deals with sexual manipulation and institutional brutality in the nation's prisons. Featured in the cast are Thom Politico, Darren Ashley Home, Will Scheffer, Drew Murphy, and Edward Ormond. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $12.50; from 10/8. **Actor's Playhouse,** 100 Seventh Avenue South (691-6226).

**GIVE MY REGARDS TO BROADWAY**—An adaptation of George M. Cohan's 1904 *Little Johnny Jones*, about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

**HAPPY DAYS**—Aideen O'Kelly and John Leighton are costars in Samuel Beckett's play, directed by Shivaun O'Casey (the daughter of Sean O'Casey). Through 10/25 (call theater for details). **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

**ISLE OF SWANS**—Rhonda Wilson stars, with Lindzee Smith and Rosemary Hochschild, in Australian playwright Daniel Keene's play, set in 1900 on a small island where a young woman, apparently deserted by her lover, is left to her fate; directed by Ms. Wilson. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 to $20; through 10/14; from 10/15 opening, $20 to $25. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

**THE LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theater,** 126 Second Avenue (477-2477). ● ●

**THE MAHABHARATA**—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways-on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. 10/13 through 1/3 (part of NEXT WAVE Festival). A Brooklyn Academy of Music production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from BAM (1-718-636-4100).

**THE MAHABHARATA**—India's ancient classic, seven times longer than the Iliad and Odyssey combined, presented with a blend of drama, dance, and music, by a group of four and running an hour and a half. It's the story of a dynasty torn apart by the desire for world power.Thur. and Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $10; through 11/1. Presented by the Theater of Understanding at the **American Theater of Actors,** 314 West 54th Street (829-7822).

**MAJOR BARBARA**—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

**MAMA, I WANT TO SING**—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

**MOMS**—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

**NO FRILLS REVUE!**—A musical with 200 characters (played by ten humans) in 23 sketches, songs, dances, and blackouts, conceived and directed by Martin (*Annie*) Charnin. Featured in the cast are Bob Stillman, Adinah Alexander, Justin Ross, Sasha Charnin, Sarah Knapp, Clare Fields, Stephani Hardy, Lynn Paynter, Eddie Korbich, and Andre Montgomery.Tue. through Sun. at 8, Sun. at 3; 10/8 through 25; $12. **C.S.C. Rep Theater,** 136 East 13th Street (677-0040).

**NUNSENSE**—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●

**OF MICE AND MEN**—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the production are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun.

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at 2; $20 to $28; 10/7 through 11/29. **Roundabout Theater,** 100 East 17th Street (420-1883).

**ON SECOND AVENUE**—Mary Soreanu and Bruce Adler are co-stars in this Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. A klezmer orchestra is featured. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 to $23.50; from 10/17. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

**PERFECT CRIME**—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theater** (over the Promenade Theater), 2162 Broadway (307-7171).

**PSYCHO BEACH PARTY**—Charles Busch's comedy in which he plays, in a rib-tickling story, a perky teenage girl with a problem which turns beach parties into nightmares; directed by Kenneth Elliot. With Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, Andy Halliday. Tue.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $24–$26. **Players,** 115 Macdougal St. (254-5076).

**RIVERSIDE DRIVE**—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, Norman Kruger, Leon Liebgold, and Raquel Yossifon. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; 10/24 through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231).

**ROMANCE! ROMANCE!**—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; 10/30 through 11/9. **Actor's Outlet,** 120 W. 28th St. (645-0783).

**SARAFINA!**—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela. A cast of seven plus ten musicians has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun.at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

**SHERLOCK HOLMES AND THE HANDS OF OTHELLO**—A murder mystery by Alex Simmons depicts the detective encountering a ruthless power lord, a deadly assassin, and the ghost of the legendary black thespian. Wed. through Sun. at 8, Sat. and Sun. at 3; $17.50. **Westbeth Theater,** 151 Bank Street (924-7185).

**STAR-CROSSED LOVERS**—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

**STEEL MAGNOLIAS**—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

**TALK RADIO**—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Larry Pine stars, and in the ever-changing cast are Michael Wincott, Robyn Peterson, Linda Atkinson, William DeAcutis, Mark Metcalf, Susan Gabriel, John C. McGinley, Zack Grenier, and Michele Mariana. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/1. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

**TAMARA**—Anjelica Huston, Helen Shaver, Marilyn Lightstone, and a cast of 7 more all star in John Krizanc's participatory adventure which takes place in an Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. From 10/12. Mon.-Wed. and Fri. and Sat. at 8, Sat. and Sun. at 2; $75 to $125. **Seventh Regiment Armory,** at Park Avenue and 66th Street (307-7171).

**TEA**–Velina Hasu Houston's look at the struggles of Japanese war brides reunited after the suicide of a friend; directed by Julianne Boyd. With Takayo Fischer, Patti Yasutake, Natsuko Ohama, Jeanne Mori, and Lily Mariye. 10/6 through 25; Tue. through Sun. at 7:30, Sat. and Sun. at 3; $12. Manhattan Theatre Club, **Stage II,** 131 W. 55th St. (246-8989).

**VAMPIRE LESBIANS OF SODOM**—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

**YEAR OF THE DUCK**—Irael Horovitz's comedy concerns a small-town community theater rehearsing Ibsen's *The Wild Duck.* With Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18; from 10/7. **Hudson Guild,** 41 West 26th Street (760-9810).

## THEATER COMPANIES

**EQUITY LIBRARY THEATER**—A revival of George M. Cohan's *The Tavern,* directed by Terrence La Mude. Through 10/18. Call theater for details. **Theater,** 103rd Street and Riverside Drive (663-2028).

**CIRCLE REPERTORY COMPANY**—The season's opener is Rafael Lima's *El Salvador,* an examination of six expatriate American journalists fighting their own battles of cynicism and ethics in the heat and horror of the capital city. Featured in the cast are Zane Lasky, Cotter Smith, Bruce McCarty, John Spencer, Lorraine Morin-Torre; directed by John Bishop. Tue. through Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; 10/8–11/1; $22.50–$26. **Theater,** 99 Seventh Ave. So. (924-7100).

**JEAN COCTEAU REPERTORY**—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia; from 10/8. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

**MANHATTAN THEATER CLUB**—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. 10/13 through 11/22 (phone theater for specifics). **Manhattan Theater Club at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

**MOSAIC THEATER**—A Traveling Jewish Theater's production of *Berlin, Jerusalem, and the Moon,* directed by Michael Posnick, explores the issues of contemporary Jewish identity with music, humor, puppetry, and dramatic images. Tue. through Thur. and Sat. at 8, Sun. at 2 and 7; $21.50; from 10/17. **92nd Street Y,** 1395 Lexington Avenue (996-1100).

**PEARL THEATER COMPANY**—Shakespeare's *Macbeth,* directed by Shepard Sobel. Featured in the cast are resident company members Bruce Harpster, Joel Swetow, Adrien Peyroux, Kenton Benedict, Tim O'Hare, Robin Westphal, David Brazda, Donnah Welby, Robin Leslie Brown, Jim Nugent, Frank Geraci, Pinkney Mikell, Stuart Lerch, Michael John McGuinness. Wed. through Sat. at 8, Sun. at 3; 10/9 through 11/7; $10. **Theater,** 125 West 22nd Street (645-7708).

**PROMETHEAN THEATER COMPANY**—Triple feature: Dan Roentsch's *The Queen's Bedroom,* with Terry Burns and Kate Stillwell; William Greeley's *The Tail,* with Stephen Byers and Ellen Turkelson; Maggie Kulik's *Origin of Species,* with Sharon Glazer, John Pettress, Diane Urbanski, and David Wilson. Thur. through Sat. at 8, Sun. at 3; $8; through 10/11. **Theater 22,** 54 West 22nd Street (719-9812).

**REPERTORIO ESPANOL**—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon;* Eduardo Machado's *Las Damas Modernas de Guanabocoa;* Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio;* Alejandro Casona's *Prohibido Suiidarse en Primavera;* Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella;* Federico Garcia Lorca's *Yerma.* Through October. Thur.

through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue). **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

**THIRTEENTH STREET REPERTORY**—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 10/11, Veronica Francis's *Passage* which deals with the effects of Alzheimer's disease on the victim's family; $8. 10/15 through 11/15, Douglas Post's *Belongings and Longings,* directed by Terry Brogan. The play explores the darker corners of the territory of romantic intimacy. Tue. through Sun. at 7; $8. Jerry Strickler performs his one-man documentary, *My Alamo Family,* every Tuesday at 9; $14. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

**YOUNG PLAYWRIGHTS FESTIVAL**—*Tiny Mommy* and *Sparks in the Park,* two plays by 18-year-old Juliet Garson, and 18-old Noble Mason Smith. Tue.–Sat. at 8, Sat. at 3, Sun. at 2 & 7; through 10/11. With Michael Patrick Boatman, Cynthia Nixon, Tod Merrill, Oliver Platt, Mary Testa, Jill Tasker, Sylvia Kauders, Nancy Giles, Susan Greenhill, Doug Hutchison. **Playwrights Horizons,** 416 W. 42nd St. (564-1235).

## OFF-OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**THE BOYS IN CELLBLOCK Q**—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7; $1. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

**THE CHERRY ORCHARD**—Anton Chekhov's play, translated by Susan Carnicke, asks: In the clash between the past and the present, what will the future bring? Drew Dix stars as Gayev and Josefa Mulaire as Ranyevsky. Thur., Fri. and Sat. at 8; 10/9 through 12/1. **Theater in Action,** 46 Walker Street (431-1317).

**CHINA DREAM**—A play about an actress who comes to American to follow her dreams, written by William Sun and Faye Fei; directed by Peter Schlosser. With Elizabeth Sung, Allan Tung, and James Lemonedes. Tue. through Sat. at 8, Sun. at 3; $8; through 10/18. The Caravan Theater Company, at the **Henry Street Settlement**, 466 Grand Street (307-7171).

**DA**—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

**DARK HALO**—Sylvia Leigh's story of a charismatic spiritual teacher who seeks to dominate and control the lives around her; directed by Mark Justin. Wed. through Sat. at 8, 10/7 through 31; $8; **Sargent Theatre,** 314 West 54th Street (439-6063).

**DOUBLE BILL**—George Berhard Shaw's *The Interlude at the Playhouse,* plus William Lannon's *The Lite Man*; both directed by Michael Hillyer, and both taking place backstage during rehearsals. Wed. at 8, Fri. at 7, Sat. at 10; $10; through 10/17. **Wings Theatre,** 112 Charlton Street (645-9630).

**FARM BOYS**—Three dramas dealing with homosexuality and the sexual repression of women in rural America, written and directed by Robert Perring. With John Michael Bennett, Frank Pisano, Steve Burton, Damien Chapa, Jewels Crowe. Thur. through Sat. at 7:30, Sun. at 4; through 11/8; $10. **18th Street Playhouse,** 145 W. 18th St. (695-2484).

**FROM THE MISSISSIPPI DELTA**—Endesha Ida Mae Holland's biographical drama of a young black woman as she tries to rise above poverty and illiteracy in a small town; directed by Edward G. Smith. Thur.–Sun. at 7:30, Sat. & Sun. at 3; $8–$10; through 10/25. **New Federal Theatre,** 466 Grand St. (598-0400).

**FUNERAL GAMES**—A revival of the late Joe Orton's black comedy to satisfy those who missed it the first time around. It tells of the collision between a defrocked priest and a self-style evangelical "man of some cloth created by himself;" directed by Fred Fondren. Featured in the cast are John Rodaz, James Tomkins, Elise Easley, and Stephen Broker. Thur. through Sun. at 8; $8; through 10/18. **Prometheus Theater,** 239 East 5th Street (477-8689).

**THE GIRL ON THE VIA FLAMINIA**—Adapted by Alfred Hayes from his own bestseller depicting the Allied occupation of Rome in 1944; directed by Jon Teta. Featured in the cast are Tony Genfan Brown, Ron Keith, Richard Steinmetz, Lucille Rivin, Joel Pulcini, Wafa Mzeghet. Fri. & Sat. at 8, Sun. at 2 & 7; $8; through 10/25. **Ernie Martin,** 311 W. 43rd St. (460-8067).

**THE GREAT NEBULA IN ORION**—A revival of Lanford Wilson's play, directed by Buck Hobbs, in which two former classmates meet again fourteen years after graduation. Tues. through Thur. and Sat. at 7, Fri. and Sun. at 6; through 10/25; $8. American Nook and Cranny, 12 Fulton Street, South Street Seaport (797-9022).

**THE LADY FROM MAXIM'S**—Georges Feydeau's farce about a respected Parisian doctor who wakes up one morning to find a dancer from the Moulin Rouge in his bed; directed by Anthony Di Pietro. In the cast are Kevin Nagle, Nancy Castle, Derek Todd, Lucian Salidar, Brian Sullivan, David Frank, Eddie Antar, Suzanne Grodner, Susan Anderson. Thur. through Sat. at 8, Sun. at 2 and 7; 10/8 through 25; $8. **Art & Work Ensemble**, 870 Sixth Ave. (213-0231).

**THE LENNY BRUCE REVUE**—A burlesque of comedy and dance, written and directed by Fred Baker, based on routines of the late Bruce. With Amelia Prentice, Michael Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, Stan Taffel. Fri. & Sat. at 11:30; $8. **Harold Clurman,** 412 W. 42nd St. (279-4200).

**MURDER AT MANCHESTER HOUSE**—A Gothic comedy by Sam and Zelda Schwartz, directed by David Macy, about a murder most foul which takes place on a dark and stormy night. Thur., Fri., and Sat.; through 10/10; $8. **The Actors' Factory,** 149 West 29th Street (594-1494).

**NEW WORKS 87'**-Ten short plays presented in two bills, by 21 actors, in rotating repertory by Goodwater Theatre Company, through 10/10; $8. The playwrights are Jim Luigs, William Robert Nave, Eric Schrode, and Tim Powers. **The Cubiculo Theatre,** 414 West 51st Street (517-0323).

**THE PALEONTOLOGIST**—Jon Garon's sci–fi satire, not of what the future holds, but of what the future *forgot*; directed by Jerry Neuman. Featured in the cast are Bob Adrian, Herman Petras, John Bianchi, Susan Lowden, James Deschenes, and Nancy Groff. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; through 10/17. **Riverwest,** 155 Bank St. (243-0259).

**PROMETHEAN ONE-ACTS**—Dan Toentsch's *The Queen's Bedroom,* William Greeley's *The Tail*, and Maggie Kulik's *Origin of Species*, all dealing with the ineptitude of evil and the evil of ineptitude; directed by Dan Roentsch. With Terry Burns, David Wilson, Sharon Glazer, Kate Stillwell. Through 10/11; $8 (phone for specifics). **Theater 22,** 54 W. 22nd St. (719-9812).

**RENO**—A one-man play, written and performed by Paul Zimmerman, dramatizes the compulsions of gambling, and its results; directed by Peter Askin. Thur. through Sat. at 8, Wed. at 10:30 p.m.; $10. **Under Acme Theater,** 9 Great Jones Street (582-1098).

**SHAKESPEARE DOUBLE FEATURE**—*The Taming of the Shrew*, directed by Larry Leibowitz, and *As You Like It*, directed by Scott Carr, play in rotating repertory through 10/24; $8. Call theater for specifics. **Judith Anderson**, 422 West 42nd Street (645-7360).

**TO KILL A CRITIC**—Elizabeth Sharland-Jones's play tells of a critic's death after he destroys a play and everyone in it. One of the victims, it can be anyone—a leading lady, a leading man, the producer, one of the stage crew, the writer—seeks revenge; directed by the author. Wed.–Sat. at 8, Sat. at 3; $8. **American Theatre of Actors**, 314 West 54th Street (757-1799).

**VINA**—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta. Fri. at 8 in English; Sat. at 8 and Sun. at 6 in Spanish; $8; through 11/1. **El Portôn del Barrio,** 175 E. 104th St. (246-7478).

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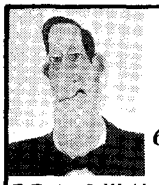

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# ART

## EXHIBITIONS

## GALLERIES

**Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.**

## *SOLOS*

### *Madison Avenue and Vicinity*

**STEVEN ASSEL**—Recent drawings; through 10/17. Staempfli, 47 E. 77th St. (535-1919).

**DANIEL BABIOR/ODED YEDA'YA**—Photomontages that combine rural North Carolina landscapes with urban figures/Black-and-white photographs of the artist's family and home. Through 10/31. Urdang, 23 E. 74th St. (288-7004).

**ROBERT BARIBEAU/HARRIS DIAMANT**—Recent abstract paintings/Recent sculptures. Through 10/29. Stone, 48 E. 86th St. (988-6870).

**NINA BEALL**—Heavily-textured landscape paintings; through 10/31. Graham Modern, 1014 Madison Ave. (535-5767).

**FRITZ BULTMAN**—A retrospective of works by this second-generation Abstract Expressionist. At Hunter College, 695 Park Ave. (772-4999), through 10/23, and at Schlesinger-Boisanté, 822 Madison Ave. (734-3600), 10/8-11/4.

**JOHN FERREN**—Maquettes for large outdoor sculptures, plus drawings, on view for the first time in 20 years; 10/8-30. Perlow, 980 Madison Ave. (517-5858).

**BEATRICE FINDLAY**—Paintings, prints, drawings, and collages with dream-like imagery; through 10/24. Schiller-Wapner, 1 E. 61st St. (758-0329).

**IAN GODFREY**—Pottery that is intricately decorated with various real and surreal animal forms; through 10/30. Graham, 1014 Madison Ave. (535-5767).

**MELISSA MEYER**—Recent small paintings and works on paper; through 10/18. Cecil, 16 E. 72nd St. (517-3605).

**OWEN MORREL**—Three new sculptures, including "Sea Saw," a twelve-foot long work of bronze, wood, and steel; through 10/17. McCoy, 19 E. 71st St. (570-2131).

**ROBERT OHNIGIAN**—A series of collages entitled, "Turbans and Perukes"; through 11/3. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

**CARL FREDRIK REUTERSWARD**—Portraits of artists and writers, plus small-scale models of his sculpture, "Non-Violence"; through 11/6. A.S.F., 127 E. 73rd St. (879-9779).

**WILL HENRY STEVENS**—Landscapes and abstract compositions on paper; through 10/31. York, 21 E. 65th St. (772-9155).

**DAVID STOREY**—Large abstract paintings of geometric forms on shaped canvases; 10/8-11/3. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

**NIKLAUS TROXLER**—Original silkscreen prints for jazz concert posters; through 11/7. Reinhold Brown, 26 E. 78th St. (734-7999).

**MICHAEL UPTON**—Recent figurative paintings in oil on board, in a show that coincides with a retrospective of the artist's work at the Yale Center for British Art; through 10/24. Ralph, 43 E. 78th St. (288-5222).

**JOHN WALKER**—Recent abstract paintings; through 10/31. Knoedler, 19 E. 70th St. (794-0550).

### *57th Street Area*

**WILL BARNET**—Recent paintings that depict couples and families engaged in such games as squash, golf, and kite-flying; through 10/17. Kennedy, 40 W. 57th St. (541-9600).

**BEN BERNS**—Landscape paintings that reflect the power of color and pattern in nature; 10/7-31. Schmidt-Bingham, 41 W. 57th St. (888-1122).

**JOHN BOWMAN**—New representational paintings that both honor and mock tradition; through 10/31. Solomon, 724 Fifth Ave. (757-7777).

**CHARLOTTE BROWN/WERNER PFEIFFER**—Handmade paper and collages/Collages assembled in a geometric format. Through 10/17. Shippee, 41 E. 57th St. (319-2041).

**LARRY BROWN/GLENN MACURA**—Recent oil-on-wood relief paintings/Paintings of recognizable symbols and images. Through 10/31. Lamagna, 50 W. 57th St. (245-6006).

**HENRI CARTIER-BRESSON**—Paintings and drawings from the past fifteen years, including scenes from his window on the Rue de Rivoli in Paris and around his summer home in Provence, plus portraits of family and friends; through 10/17. Herstand, 24 W. 57th St. (664-1379).

**LARRY COHEN**—Recent paintings of landscapes viewed through windows; through 10/29. De Nagy, 41 W. 57th St. (421-3780).

**ENRICO DONATI**—Paintings from 1951 to the present, by one of the few Surrealist artists still living; through 10/31. Gimpel/Weitzenhoffer, 724 Fifth Ave. (315-2033).

**JED GARET**—New paintings of abstract configurations; through 10/24. Lelong, 20 W. 57th St. (315-0470).

**PHILIP GUSTON**—A series of paintings from 1971 entitled "Roma"; 10/10-31. McKee, 41 E. 57th St. (688-5951).

**JOHN HOYLAND**—Recent abstract paintings by a British artist who was recently awarded Britain's prestigious Athena Prize; 10/7-11/7. Lever/Meyerson, 16 W. 57th St. (977-9444).

**WIN KNOWLTON**—New sculpture; 10/7-31. Blum Helman, 20 W. 57th St. (245-2888).

**EDMUND LEWANDOWSKI**—Recent hard-edged paintings; through 10/28. Deutsch, 20 W. 57th St. (765-4722).

**RICHARD MAYHEW**—Recent landscape paintings; through 10/31. Midtown, 11 E. 57th St. (758-1900).

**ELIE NADELMAN**—Works in marble, bronze, wood, and papier-maché from 1906-1935; through 10/31. Janis, 110 W. 57th St. (586-0110).

**ELIZABETH OSBORNE/MARJORIE PORTNOW**—Recent paintings and drawings of painstakingly arranged still lifes/Recent landscape paintings that depict the Hudson River Valley and Santa Barbara; 10/10-11/4. Fischbach, 24 W. 57th St. (759-2345).

**GIULIO PAOLINI**—Recent sculpture by this artist who is associated with the Arte Povera movement; 10/9-31. Goodman, 24 W. 57th St. (977-7160).

**JOEL PERLMAN**—Welded steel sculptures with architectural elements; 10/20-11/14. Emmerich, 41 E. 57th St. (752-0124).

**LARRY POONS**—Recent large-scale paintings with textured, sculptural surfaces; 10/8-31. Emmerich, 41 E. 57th St. (752-0124).

**REBECCA PURDUM**—Large-scale abstract paintings; through 10/31. 24 W. 57th St. (247-7480).

**PAUL RICKERT**—Realist paintings and watercolors of landscapes in Maine and Philadelphia; through 10/24. French, 41 W. 57th St. (308-6440).

**PETER SAUL**—Five large-scale paintings with themes of self-parody, art world parody, and male-female relationships; through 10/24. Frumkin, 50 W. 57th St. (757-6655).

**RICHARD SERRA**—Nine steel prop pieces and six drawings; through 10/24. Pace, 32 E. 57th St. (421-3292). At Castelli, 142 Greene St. (431-6279): three large-scale steel sculptures; through 10/17.

**RONALD SLOWINSKI**—A selection of paintings from the eighties; through 10/17. Drake, 50 W. 57th St. (582-5930).

**DAVID TRUE**—Recent paintings on paper; 10/7-31. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

**IDELLE WEBER**—Recent paintings of landscape elements; 10/7-31. Siegel, 24 W. 57th St. (586-0605).

**NANCY WISSEMAN-WIDRIG**—Landscape paintings of coastal Maine and Southhold, Long Island; through 10/31. Tatistcheff, 50 W. 57th St. (664-0907).

**JACK YOUNGERMAN**—Recent paintings and pastels; through 10/24. 41 E. 57th St. (753-0546).

### *East Village*

**DIEGO ARANGO ARANGO**—Oil paintings by a Colombian artist; through 10/30. Humphrey, 242 E. 5th St. (529-0692).

**LYNNE AUGERI**—Monotype photographs that explore the vulnerability of the female artist as model; through 10/18. Greathouse, 157 Ave. B (460-8000).

**ROSEMARY CASTORO**—New welded steel sculptures derived from the artist's drawings of opera characters created during live performances; through 10/25. Bromm, 170 Ave. A (533-4233).

**CARLOS DUQUE**—Figurative paintings and small-scale environments, by a Colombian-born artist; 10/8-12. Kraine, 85 E. 4th St. (982-7118).

**DIANA FORMISANO**—Multi-paneled wall constructions; 10/9-11/8. Postmasters, 66 Ave. A (477-5630).

**HENGAME FOULADVAND**—Abstract oil paintings with intense colors; through 10/21. Sixth Sense, 525 E. 6th St. (677-9691).

**EDITH ISAAC-ROSE**—Works that are constructed from collaged and torn paper which the artist has built into a textured surface of paint, pastel, and oil stick; 10/9-11/1. Zeus-Trabia, 437 E. 9th St. (505-6330).

**MONIKA MISSLBECK**—Expressionistic figure paintings; through 10/7-25. Helio, 122 St. Marks Place (529-8122).

**RICHARD PETTIBONE**—A survey of works from 1964 to 1987; through 10/25. Nature Morte, 204 E. 10th St. (420-9544).

**LEWIS RUDOLPH**—Abstract paintings; through 11/1. Sragow, 436 E. 11th St. (477-6284).

**MARK STRATHY**—New paintings; through 10/18. Sharpe, 175 Ave. B (777-4622).

**TODD WATTS**—Abstract photographic works; 10/8-11/1. P.P.O.W., 337 E. 8th St. (529-1313).

**JARVIS WILCOX**—Realist paintings that depict ordinary people in parks, on city streets, and on empty beaches; 10/8-31. Sherkat, 526 E. 11th St. (529-9525).

**DAVID WOJNAROWICZ**—Recent paintings and a sculptural installation entitled "The Four Elements"; through 10/18. Mansion, 167 Ave. A (477-7331).

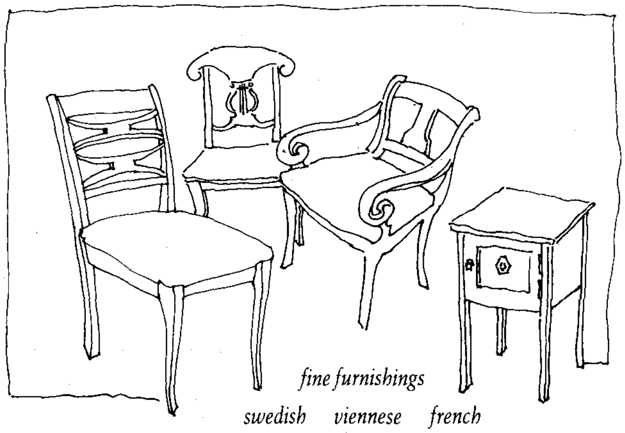
### *SoHo and TriBeCa*

**ANDREAS AGAS**—Recent large-scale abstract paintings that join together solid panels of color with panels of expressionistic brushwork; 10/10-31. Meisel, 141 Prince St. (677-1340).

**EDWARD ALLINGTON**—Sculpture and drawings; 10/10-11/3. Brown, 560 Broadway (219-1060).

**MIGUEL BARCELO**— Recent paintings; through 10/31. Castelli, 420 W. Broadway (431-5160).

# GALLERIES, ART & ANTIQUES



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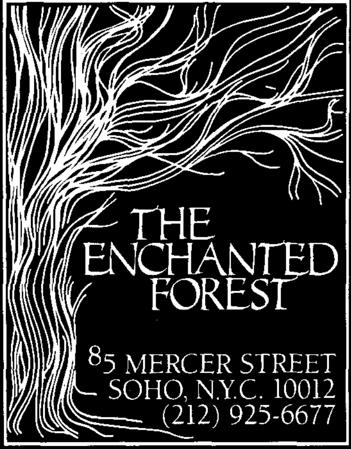

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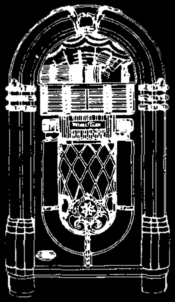

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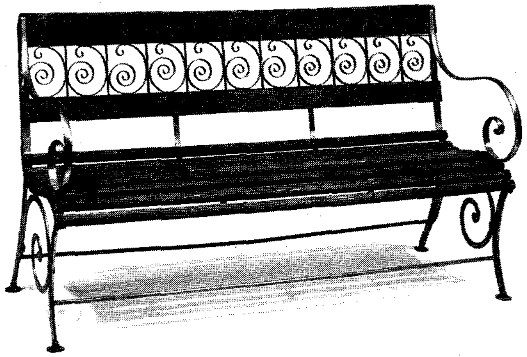

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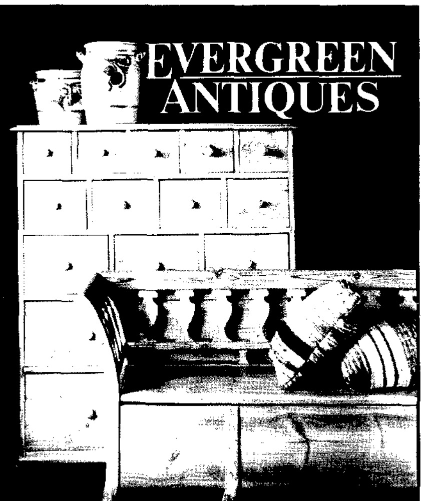

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**DEREK BOSHIER**—Recent paintings with surreal, symbolic imagery that creates a play between spectator and painting; through 10/31. Totah, 152 Wooster St. (475-8330).

**RICHARD BOSMAN**—Recent paintings that consist of two or three vertical panels, with the sea as a subject; through 10/24. Alexander, 59 Wooster St. (925-4338).

**PAUL BRACH**—Pointillist paintings of American landscapes; 10/10–11/7. Steinbaum, 132 Greene St. (431-4224).

**BETH BRENNER**—Paintings that incorporate imagery such as mock bamboo, pop patterns, and simulated wood, and materials such as artificial snow and vinyl drapes; through 10/30. Nosei, 100 Prince St. (431-9253).

**SCOTT BURTON**—Recent furniture sculpture; through 10/24. Protetch, 560 Broadway (966-5454).

**LUIGI CAMPANELLI**—Paintings of geometric compositions set against seascapes; through 10/18. Shainman, 560 Broadway (966-3866).

**SEYMOUR CHWAST**—Representational paintings and woodcuts by this well-known graphic designer, in a show that coincides with the publication of his latest book, "Sam's Bar"; 10/9–11/4. Jack, 138 Prince St. (966-4235).

**DEBORAH DEICHLER**—Portraits and still-lifes in oil and pastel; through 10/17. Davidson, 415 W. Broadway (925-5300).

**KENNETH DEWEY**—A retrospective of multi-media works by this artist who was an early pioneer of "happenings"; through 10/31. Franklin Furnace, 112 Franklin St. (925-4671).

**FLECHEMULLER**—Recent paintings; 10/10–11/7. Plumb, 81 Greene St. (219-2007).

**FREDERICK NMI FRAZOWITZ III**—"Monoroll" paintings which are 12 inches in height, and up to 25 feet long, depicting serene landscapes and seascapes; through 10/31. Ingbar, 578 Broadway (334-1100).

**SONIA GECHTOFF**—Works on paper from 1975–1987, with an essay by Hilton Kramer; through 10/24. Gruenebaum, 415 W. Broadway (966-3646).

**DAVID GEISER**—Paintings of primitive architectural forms such as boat hulls, huts, and tents; through 10/24. Littlejohn-Smith, 133 Greene St. (420-6090).

**TIBOR GERGELY/GRETA SCHREYER**—Paintings of pre-World War II Europe, by a Hungarian artist who emigrated to the United States in 1939/Paintings, watercolors, and lithographs by this artist who was one of Gergely's closest friends, and who inherited all of his works upon his death in 1978. Through 10/31. Ingber, 415 W. Broadway (226-2221).

**ROBERT GOBER**—Recent sculpture; through 10/28. Cooper, 155 Wooster St. (674-0766).

**SHARON GOLD**—Planar geometric paintings and drawings from 1981; through 10/17. Rosenberg, 115 Wooster St. (431-4838).

**WILL GORLITZ**—Representational paintings that express ideas more closely related to conceptual art and installation work; through 10/31. 49th Parallel, 420 W. Broadway (925-8349).

**MICHAEL HAFFTKA**—Paintings of figures in black interiors; through 10/31. DiLaurenti, 383 W. Broadway (925-5100).

**PETER HALLEY**—New abstract paintings; 10/10–31. Sonnabend, 420 W. Broadway (966-6160).

**RED HAMMOND**—Recent paintings; through 10/17. Exit, 578 Broadway (966-7745).

**BESSIE HARVEY**—Wood sculptures that the artist says are "visions" from God; through 10/17. Cavin-Morris, 100 Hudson St. (226-3768).

**BRUCE HELANDER**—Collages constructed from vintage newspapers and magazines, wallpaper, and commercial advertisements; through 10/24. Natkin, 395 Broadway (925-4499).

**CHRISTOPHER HEWAT**—Large-scale wood sculptures that resemble graveyard monuments; through 10/31. Munroe, 415 W. Broadway (226-0040).

**RALPH HILTON**—Free-standing and wall sculptures from the artist's estate; 10/9–31. Erpf, 568 Broadway (925-6160).

**RONALD JONES**—Large-scale photographs and seven tables based on proposed designs for the conference table used for the Paris peace talks in 1969; through 10/24. Metro Pictures, 150 Greene St. (925-8335).

**TOBI KAHN**—Recent paintings and sculpture; through 11/7. Viafora, 568 Broadway (925-4422).

**ED KERNS**—Recent paintings; through 10/17. Esman, 70 Greene St. (219-3044).

**ROBERT KUSHNER**—New etchings and monoprints; through 10/24. Crown Point Press, 568 Broadway (226-5476).

**MICHAEL LOEW/ELLEN WEINER**—Geometric paintings from the last decade of this artist's life/Small-scale, abstract mixed-media works on paper; 10/7–31. Pearl, 420 W. Broadway (966-5506).

**JAY MILDER**—Figurative expressionistic paintings from 1966, in a series entitled "Messiah on the IND and Other Biblical Tales"; through 10/17. Green, 152 Wooster St. (982-3993).

**RITA MYERS/GARY NICKARD**—Installations by both; through 11/7. Alternative Museum, 17 White St. (966-4444).

**JOAN NELSON**—Small-scale landscape paintings; through 10/31. Fawbush, 568 Broadway (966-6650).

**BLINKY PALERMO**—Paintings on metal, paintings made with commercially-produced fabrics, wall objects, wall drawings, and paintings; through 10/13. Sperone Westwater, 142 Greene St. (431-3685).

**KINGSLEY PARKER**—Oil paintings and wall reliefs, in which images of fighter planes, prop planes, and ocean tankers figure prominently; through 10/24. Condeso/Lawler, 76 Greene St. (219-1283).

**LUCY SALLICK**—Self-portraits on paper; through 10/31. Einstein, 591 Broadway (226-1414).

**FABIO SALVATORI**—Recent abstract paintings that incorporate plant and animal forms; 10/8–11/1. Rastovski, 560 Broadway (966-4571).

**ALAN SIEGEL**—Recent chair sculptures, several of which have multiple parts; 10/10–11/11. Hoffman, 429 W. Broadway (966-6676).

**HUGHIE-LEE SMITH**—Oil paintings that combine realist and surreal imagery; through 10/17. Kelly, 591 Broadway (226-1660).

**MICHAEL VENEZIA**—Paintings shaped like ladders and palettes; through 10/31. Roeder, 545 Broadway (925-6098).

**KAY WALKINGSTICK**—Diptych paintings that juxtapose abstraction with landscapes; through 10/31. M-13, 72 Greene St. (925-3007).

**CHIHUNG YANG**—Gestural, expressionistic paintings and works on paper; 10/7–31. Walls, 137 Greene St. (677-5000).

**AMY ZERNER**—Collage paintings that combine fabric, layered veils, beading, and color xeroxes; through 10/24. White Light, 12 White St. (334-0293).

**MARK ZIMMERMAN**—Bronze sculptures that are evocative of Egyptian, Mayan, and Vedic art; through 10/21. 3 Continents, 131 Spring St. (226-2755).

### Other

**LIBERO CONCORDIA**—New paintings;10/8–11/7. Ala, 32 W. 20th St. (741-3344).

**WILLEM DE KOONING**—Abstract landscape paintings; 10/9–12/5. Gagosian, 521 W. 23rd St. (807-0807).

**IAN HAMILTON FINLAY**—An installation; through 10/31. Klein, 611 Broadway (505-1980).

**LEE GORDON**—Paintings that depict sinister domestic scenes; through 10/24. Grey Gallery, 33 Washington Place (998-6780).

**DUNCAN GRANT**—Drawings and paintings by this Bloomsbury artist (1885–1978); 10/7–11. National Arts Club, 15 Gramercy Park South (475-3424).

**ANDREW MARTIN**—Figure paintings; through 10/24. New York Studio School, 8 W. 8th St. (673-6466).

**LINDA HORVITZ POST**—Pastels and monotypes of underwater scenes; through 10/17. Ryan, 452 Columbus Ave. (799-2304).

**FRANCES PRATT**—"Architettura Sardonica"—miniature watercolors of imaginary structures; 10/13–31. Stubbs, 28 E. 18th St. (982-8368).

## GROUP SHOWS

### Madison Avenue and Vicinity

**AMERICAS SOCIETY**—680 Madison Ave. (249-8950). "Southern Splendor: Masterworks of Colonial Silver From the Museo Isaac Fernandez Blanco, Buenos Aires"; 10/9–12/23.

**FOURCADE**—36 E. 75th St. (535-3980). "In Memory of Xavier Fourcade," with works by Berlant, Chamberlain, De Kooning, De Maria, Mitchell, Morley, Rockburne, others; through 10/17.

**HAIME**—1000 Madison Ave. (772-7760). Watercolors and gouaches by Botero, Chia, Laraz, Oldenburg, Porter, Szafran; through 10/30.

**HAMILTON**—19 E. 71st St. (744-8976). New prints by Bailey, Clemente, Fischl, Hunt, Lewitt, Schnabel, Winters, others; through 10/31.

**HIRSCHL & ADLER**—21 E. 70th St. (535-8810). American prints, by Dow, Lazzel, Nordfeldt, Wright, Zorach; through 11/7.

**HIRSCHL & ADLER FOLK**—851 Madison Ave. (988-3655). "Art of the Adirondacks"; through 10/10.

**KNOEDLER**—19 E. 70th St. (794-0550). Works on paper by David, Ferber, Graves, Goldberg, Gottlieb, Motherwell, Olitski, Smith, Stella; through 10/29.

**KOVESDY**—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe; through 11/30.

**SIMON/NEUMAN**—42 E. 76th St. (744-8460). Works by Knoebel, Kounellis, Penck, Rainer, Senneby; through 10/15.

**STUBBS**—835 Madison Ave. (772-3120). Architectural, decorative, and unusual drawings and prints; through 10/24.

**WENDER**—3 E. 80th St. (734-3460). "Mountain Water Painting"—modern Chinese landscape paintings; 10/7–31.

### 57th Street Area

**A.C.A.**—41 E. 57th St. (664-8300). "Visions of America: Two Hundred Years of the American Genre, 1787–1987," with works by Bellows, Benton, Brown, Grooms, Homer, Marsh, Rivers, Wyeth, others; through 10/24.

**FITCH-FEBVREL**—5 E. 57th St. (688-8522). Works on paper from the 19th and 20th centuries, by Bresdin, Escher, Martin, Redon, others; through 10/30.

**HEESY**—50 W. 57th St. (245-1420). Recent prints by Amenoff, Christo, Frankenthaler, Katz, Scully, others; 10/3–11/7.

**HEIDENBERG**—50 W. 57th St. (586-3808). New paintings and sculpture by Chia, Chadwick, Paladino, Otterness; through 10/17.

**JACOBSON**—50 W. 57th St. (582-4695). "Five British Artists," with works by Abrahams, Cockrill, Heindorff, Sinnott, Tillyer; through 10/31.

**KERR**—37 W. 57th St. (315-5220). "Trans Era" with works by Cooney Crawford, Kustura, Nagano, Peper, others; through 10/31.

**MERRIN**—724 Fifth Ave. (757-2884). "Major Stone Sculpture of the Ancient World: Egyptian, Greek, Roman, and Pre-Columbian"; through 11/7.

**ROSENBERG**—20 W. 57th St. (757-2700). "An American Portrait: 33 Artists Celebrate America," with works by Grossman, Indiana, Krasner, Lawrence, Rivers, others; through 11/7.

**ROSS**—50 W. 57th St. (307-0400). Works by Agostini, Cherry, de Kooning, Glankoff, Lawrence, Sugarman, others; through 10/28.

**ZABRISKIE**—724 Fifth Ave. (307-7430). "Sculpture From Surrealism," with works by Arp, Bourgeois, Ernst, Ferber, Hare, Miro, Noguchi; through 10/31.

### East Village

**BRIDGEWATER**—208 E. 7th St. (505-9977). "Artists' Journals," with works by Dugdale, Gosfield, Zak; through 10/11.

**P.A.C.A.**—131 E. 7th St. (517-0937). Works by Howe, Huestis, Merel, Woolery; through 10/25.

**P.S. 122**—409 E. 9th St. (288-4249). "Well-Cultivated Gardens," with abstract paintings by Chalfin, Dougherty, Emery, Greenbaum, Henegan, Wilson, Woit; 10/8–11/1.

### SoHo and TriBeCa

**ARTISTS SPACE**—223 W. Broadway (226-3970. "Selections from the Artists File," with works by Ball, Cappelletto, Gesualdi, Hawkins, Mann, Mar, Reynolds, Rosmarin, Sun, Gonzalez-Torres, Wilson; through 10/31.

**ART IN GENERAL**—79 Walker St. (219-0473), Wed.–Sat. 1–6. Works by Augustine, Cheng, Forrest, Harrison, Main, Smitt, others; through 10/17.

**BAER**—270 Lafayette St. (431-4774). "Schizophrenia," with works by Dunham, Holzer, Nauman, Salle, Spero; through 10/17.

**BEITZEL**—113 Greene St. (219-2863). Paintings and sculpture by Fink, Hatch, MacDonald, Stack; through 10/17.

**BRANDT**—568 Broadway (431-1444). Works by Art & Language, Clegg & Guttman, Fischli & Weiss, Fortuyn/O'Brien, Gilbert & George, Information Fiction Publicité, Ginzel & Jones, Group Material, SITE, Stepanek-Maslin, Tim Rollins & K.O.S.; through 10/17.

**CADOT**—470 Broome St. (226-7220). "Un Regard Autre," with works by Akin, Ford, Hodges, Ludwig; through 10/31.

**CAVIN-MORRIS**—100 Hudson St. (226-3768). "Redemption Songs," with works by self-taught black artists, including Jones, Pierce, Traylor, Yoakum, others; through 10/17.

**COWLES**—420 W. Broadway (925-3500). Works by Burns, Hayes, Luce; through 10/24.

**DAVIS**—568 Broadway (219-1444). Works by Belag, Lee, Welty, Witek, others; through 10/31.

**ESMAN**—70 Greene St. (219-3044). Suprematist works by Chasnick, Lissitzky, Malevich, Popova, Rodchenko; through 10/17.

**GIBSON**—568 Broadway (925-1192). "The New Poverty," curated by Collins and Milazzo, with works by Beckman, Cemin, Dogg, Fisher, Scarpitta, Vital, Zwack, others; 10/10–11/7.

**GRASS ROOTS**—131 Spring St. (431-0144). "El Dia De Los Muertos"—Mexican sculpture, toys, and artifacts created and used for The Day of the Dead; 10/7–11/4.

**HANSON**—415 W. Broadway (334-0041). Paintings by five Los Angeles artists, including Daniel, Davis, Dill, Kaufman, McCleary; through 10/31.

**LIGUORI**—93 Grand St. (334-0190). Works on paper by Coyne, Fasnacht, Keeley, Kelly, Lewitt, Moore; through 10/24.

**MILLIKEN**—98 Prince St. (966-7800). New works by Castle, Bennett, Baier; through 10/14.

**NICHOLS**—83 Grand St. (226-1243). Drawings, models, text, and furnishings for houses designed by four architects from four parts of the country, including Steven Holl of New York, Ron Krueck and Keith Olsen of Chicago, Mark Mack of San Francisco, and Thom Mayne of Los Angeles; through 11/28.

**SCHREIBER/CUTLER**—171 Spring St. (925-1441). "Constructed Paintings/Painted Constructions," with works by Baptiste, Cuevas, Kellard, Luce, Palaia, Turner, Wall; 10/7–31.

**SIEGELTUCH**—568 Broadway (431-3550). "Black," with works by Bourgeois, Fasnacht, Freeland, Kline, Laufer, Muehlemann, Resnick, Stuart, others; through 10/31.

**SOHO CENTER FOR VISUAL ARTISTS**—114 Prince St. (226-1995). Works by Montreuil, Shultis, Vahlsing, Wilkins; through 10/17.

**WHITE COLUMNS**—325 Spring St. (924-4212). Works donated to benefit White Columns, by Kessler, Sherman, Stephan, Vaisman, others; 10/7–17.

**WOOD**—127 Spring St. (431-6003). Sculpture by Caire, Fisher, Perkins, Scanga, others; through 10/17.

### *Other*

**BMW**—320 Park Ave. (319-0088). "The Artful Traveller," with works by Azaceta, Barnes, Barlett, Butterfield, Cady, D'Arcangelo, DiGiorgio, Gross, Hockney, others; through 10/31.

**CITY**—2 Columbus Circle (974-1150). "It's About Time," with Aylon, Fugate-Wilcox, Gellis, Horton, Joseph, Myers, Thatcher, Wagner; through 10/16.

**DAVIS & LANGDALE**—231 E. 60th St. (838-0333). Drawings and watercolors by British artists of the 18th, 19th, and 20th centuries; through 10/24.

**FLUSHING**—136–73 41st Ave., Flushing (718-463-7700), Wed.–Sat. 10–5. Works on paper by Mateo, Suenos, Triana, Truss; through 11/7.

**GREY ART GALLERY**—33 Washington Place (998-6780). "Morality Tales: History Painting in the 1980's," with works by Applebroog, Coe, Fischl, Golub, Nerdrum, Tansey, Witkin, others; through 10/24.

**I.B.M.**—Madison Ave. at 56th St. (407-6100). "Postmodern Visions: Contemporary Architecture 1960–1985," with drawings, renderings, and models by Gehry, Graves, Isozaki, Johnson, Moore, Rossi, Sottsass, Stern, Venturi, others; through 11/7.

**PAINE WEBBER**—1285 Ave. of the Americas (713-2885). "Living Maya: The Art of Ancient Dreams"—textiles from the collection of Sna Jolobil, the Maya weaver's society of Chiapas, Mexico; 10/8–11/27.

**PELLICONE**—47 Bond St. (475-3899). Works by Bjugan, Moore, Wehringer; through 10/24.

**P.S. 1**—46–01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; 10/11–12/20.

## PHOTOGRAPHY

**BERENICE ABBOTT/EUGENE ATGET**—*Portraits and landscapes photographed in and around Paris, from 1900–1925; 10/10–11/4. Armstrong, 50 W. 57th St. (582-8581)*

**ALICE AUSTEN**—*Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).*

**JED DEVINE**—102 Palladium prints of the Bethesda Terrace in Central Park; through 10/18. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

**HAROLD EDGERTON**—Photographs of high-speed images, many of which are included in the book, "Stopping Time: The Photographs of Harold Edgerton," (published by Abrams, October 1987), by this M.I.T. Professor Emeritus who invented the electronic flash; through 10/17. Sander, 51 Greene St. (219-2200).

**FLORENCE HENRI**—Large-scale photographs on canvas, including her self-portrait of 1928; through 10/24. Prakapas, 19 E. 71st St. (737-6066).

**I.C.P.**—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Tropism: Photographs by Ralph Gibson"—a 30-year survey of Gibson's early work; through 10/25 . . . "Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; through 11/15.

**I.C.P./MIDTOWN**—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "André Kertész: Diary of Light"; through 11/7.

**HELEN LEVITT**—A retrospective of photographs, including life on the streets of New York in the late '30s, portraits, prints from her 1941 trip to Mexico, and color work from 1959 to the present; through 11/7. Miller, 138 Spring St. (226-1220).

**LIEBERMAN & SAUL**—155 Spring St. (431-0747). "The Photomontage in Spain: 1930–1980," with works by De Lekuona, Fontcuberta, Masana, Pic, Renau, Sanchez, others; through 11/14.

**IAN MILES**—Photographs of Elizabeth Taylor, Sophia Loren, Catherine Deneuve, Brooke Shields, and other female celebrities; through 10/31. Nikon House, 620 Fifth Ave. (586-3907).

**GJON MILI**—Vintage photographs, some from the photographer's own personal collection, of Picasso, Casals, Ellington, Krupa, and others; through 10/30. Life, Room 28–58, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment only.

**DAVID PLAKKE/TIM VALLENDER**—A portfolio of photographs produced through the collaborative efforts of photographer Plakke, and Vallender, who is congenitally blind; through 1/12. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

**STALEY-WISE**—177 Prince St. (777-1590). "An Editor Collects: Vintage Photography, 1940–1957," with works by Avedon, Brandt, Brassai, Cartier-Bresson, Frank, others; 10/9–31.

**PAUL STRAND**—Vintage photographs of Maine from the late '20s and 1945; through 11/14. Burden, 20 E. 23rd St. (475-8790).

**TWINING**—568 Broadway (431-1830). Recent paintings by Daniel Brush, and photographs by André Kertész entitled "Les Femmes"; through 10/30.

**LEE WEINER**—Portraits by a Los Angeles-based photographer, who began his career in 1949 as a staff photographer for the *Los Angeles Times;* through 10/17. Witkin, 415 W. Broadway (925-5510).

**NEIL WINOKUR**—Large-format photographic portraits of the artist's colleagues; 10/10–31. Toll, 146 Greene St. (431-1788).

## PERFORMANCE

**B.A.M.**—30 Lafayette Ave., Brooklyn (718-636-4100). 10/13, 14, 15 at 8. Peter Brook's *The Mahabharata.* $30, $96.

**FRANKLIN FURNACE**—112 Franklin St. (925-4671). 10/10 at 8:30: "Primate Prisoners" by Johanna Went. $8.

**THE KITCHEN**—512 W. 19th St. (255-5793). 10/7–11 at 8:30: Eiko and Koma in "By the River." $10.

**LA MAMA ETC.**—74A E. 4th St. (475-7710). Wed.–Sun., 10/7–18, at 7:30: Kit Fitzgerald and Peter Gordon in "Spectaccalo." $12, $15.

**NEALE**—320 Lafayette St. (431-5077). 10/11 at 8:30: Jo Andres. Free.

**OUR LADY OF VILNIUS**—570 Broome St. (673-5636). 10/9 at 8:30: "Opening Gala," with performers John Boswell, Alicia Quintano, Zart Kabaret, Judy Milstein, Kate Magill, Dan Holtzer, Lisa Kramer, Serge Gubelman. $8.

**P.S. 122**—150 First Ave. (477-5288). 10/9–11, 16–18, 23–25: Watchface: Iris Rose and James Siena. Iris Rose, Sat. at 10 and Sun. at 8; James Siena on Fri. at 10 and Sat. at 8 , $7. 10/9, 10, 16, 17 at 11: Blue Palm's "Amour." $6.

**THE STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). 10/8 at 8: Emilio Cruz, Patricia Cruz, and Joseph Jarman. $5.

## MUSEUMS

**AMERICAN CRAFT MUSEUM**—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." 10/9–1/3: "Dinosaurs Past and Present." 10/9–1/3: "Ancient Eskimo Ivories of the Bering Strait."

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/88: "Beginnings: Selections from the Permanent Collection."

**BROOKLYN MUSEUM**—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. Through 11/8: "Hiroshige and Hokusai." Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

**CENTER FOR AFRICAN ART**—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after

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# ART

5. Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987." 10/13–1/88: "Honor and Glory: Monumental Arches and Arches for Galveston."

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 10/25: "Emerging Artists 1978–1986: Selections from the Exxon Series." Through 11/1: "Jan Dibbets."

**INTREPID SEA-AIR-SPACE MUSEUM**—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/88: "The Dreyfus Affair: Art, Truth, and Justice."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. "The Arts of Japan." ..."The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts."... "Boscoterecase: Wall Paintings from Ancient Rome."...Through 10/31: "Edward Weston: A Centennial Retrospective." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. "Major Manuscript of Mozart's Numbered Symphonies. Through 10/25: "English Bookbindings." 10/9–1/88: "Raphael and His Circle."

**MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily.

**MUSEUM OF HOLOGRAPHY**—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 10/16: "The Holographic Instant: Pulsed Laser Holograms."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 10/13: "Projects: Tom Otterness." Through 11/8: "Surrealist Prints from the Museum of Modern Art." Through 11/8: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work." 10/12–1/88: "Frank Stella 1970–1987."

**MUSEUM OF THE AMERICAN INDIAN**—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/8: "Shawnee Home Life: The Paintings of Earnest Spybuck." Through 12/1: "I Need No Blanket: Hide Robes from the Great Plains." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures." 10/6–2/88: "Scents of Time: Reflections of Fragrance and Society."

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/15: "Ferdinand Hodler: Landscapes."

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 11/8: "Bruce Nauman Drawings: 1965-1986." Through 11/8: "Betty Goodwin: New Work." Through 11/8: "The Navigator's Encyclopedia."

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 11/15: "The Wagstaff Collection of American Silver." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King."

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 10/31: "Douglass Morse Howell: Papermaker." Through 11/12: "Recent Acquisitions." Through 4/88: "Know These Lines." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 10/17: "Max Waldman: Photographer." **Schomburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centennial Exhibition."

**QUEENS MUSEUM**—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. 10/10–12/6: "Art of the Fantastic: Latin America 1927–1987."

**SOUTH STREET SEAPORT MUSEUM**—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. Through 10/25: "Hudson River Images: Past and Present." Through 1/3/88: "The Great Liner: Transatlantic Passage Between the Wars."

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/4/88: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection"... "Calder's Circus. Through 10/18: "Red Grooms." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 11/4: "Contemporary Diptychs: Divided Visions."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave., at 59th St. (546-1000). 10/8 at 2: "Impressionist and Modern Paintings, Drawings, and Sculpture."10/10 at 1:30: "Important American Furniture, Silver, Folk Art and Decorative Arts." On view through 10/9. **Christie's East**—219 E. 67th St. (606-0400). 10/13 at 10 a.m.: "American Paintings, Furniture, and Decorative Arts." On view 10/9–12.

**MERIDITH**—210 E. 58th St. (753-0572). 10/9 at 11 a.m.: "Collectibles, Furniture, Fine and Decorative Arts." On view through 10/8.

**PHILLIPS**—406 E. 79th St. (570-4830). 10/10 at 11 a.m.: "Toys, Trains, and Dolls."

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 10/7 at 10:15 a.m.: "Contemporary Art." 10/7 at 2: "Impressionist and Modern Paintings, Drawings, and Sculpture." 10/9 at 10:15 a.m. and 2, 10/10 at 10:15 a.m.: "Fine Chinese Decorative Works of Art."

**SWAN**—104 E. 25th St. (254-4710). 10/8 at 10:30 a.m.: "Early Printed Books."

# MUSIC AND DANCE

## MUSIC AND DANCE DIRECTORY

**Carnegie Hall and Weill Recital Hall at Carnegie Hall,** Seventh Ave. at 57th St. (247-7800).

**City Center,** 131 W. 55th St. (246-8989).

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800).

**Lincoln Center:** 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000).

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719).

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949).

**92nd St. Y,** on Lexington Ave. (427-4410).

**Radio City Music Hall,** Sixth Ave. and 50th St. (757-3100).

**Symphony Space,** Broadway at 95th St. (864-5400).

**Town Hall,** 123 W. 43rd St. (840-2824).

## CONCERTS

### *Bryant Park Ticket Booth*

**HALF-PRICE TICKETS** for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

### *Wednesday, October 7*

**JUILLIARD ORCHESTRA,** Otto-Werner Mueller conductor; pianist Garrick Ohlsson. Barber's Overture to *The School for Scandal;* Rachmaninoff's Piano Concerto No. 3; Prokofiev's Symphony No. 5. Avery Fisher Hall at 8. $5, $8.

**R.E.M.**—Rock concert. Radio City Music Hall at 8. $20.

**PINK FLOYD**—Madison Square Garden at 8. $22.50.

**JOAN BAEZ**—Benefit for Countdown '87 Campaign Against Contra Aid. Carnegie Hall at 8. $15–$25.

**RONNIE WHYTE,** pianist-vocalist/**FRANK TATE,** bassist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

**KNITTING FACTORY**—The music of Sonny Clark by John Zorn, Wayne Horvitz, Bobby Previte, Dave Hofstra. 47 E. Houston St. at 9 and 11. $7.

**SONIA WIEDER-ATHERTON,** cellist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**GILA DUCAT-LIPTON,** pianist. Lincoln Center Library at 4. Free.

**JOYCE HAMMANN,** violinist/**DIANA MITTLER-BATTIPAGLIA,** pianist. Works by Mozart, Bach, Ravel, Loucheur, Debussy. Lehman Center, Bedford Park Boulevard West (960-8211), Bronx, at 12:30. Free.

**JAY McSHANN,** pianist-singer, with bassist Major Holley, drummer Oliver Jackson. "Jazz at LIU." Triangle Theater, DeKalb Ave. and Flatbush Ave. Ext. (718-403-1010), Brooklyn, at 7:30. $9.

**TANIA MARIA,** jazz pianist-vocalist. Hostos Community College, 500 Grand Concourse at 149th St., at 7. Free, but tickets required (960-1008).

**GLADYS KNIGHT & THE PIPS/GREGORY HINES**—Westbury Music Fair, Brush Hollow Road, Westbury, L.I. (516-333-0533), at 8. $17.50–$20. Through 10/11.

### *Thursday, October 8*

**NEW YORK PHILHARMONIC,** Kurt Sanderling conductor; pianist Garrick Ohlsson. Prokofiev's Piano Concerto No. 3; Shostakovich's Symphony No. 15. Avery Fisher Hall at 8. $7.50–$35.

**SOFIA CHAMBER ORCHESTRA,** Emil Tabakov conductor; violinist Mincho Minchev. Mendelssohn's Symphony for String Orchestra; Haydn's Concerto for Violin and Orchestra in C; Paganini's *I Palpiti;* Prokofiev's *Visions Fugitives* and *Sarcasms;* Shostakovich's Chamber Symphony, Op. 110. Metropolitan Museum at 8. $15.

**JUDY CARMICHAEL,** jazz pianist, with saxophonist Mike Hashim, guitarist Howard Alden. Weill Recital Hall at Carnegie Hall at 8. $10, $15.

**ATLANTIC STARR AND LEVERT**—Radio City Music Hall at 8. $20, $22.50.

**MANNES COLLEGE ORCHESTRA,** Yakov Kreizberg conductor; cellist Shoji Mizumoto. Overture to Wagner's *Rienzi;* Mozart's Flute Concerto in G; Beethoven's Symphony No. 3. Symphony Space at 8. Free.

**GEORGE GRUNTZ CONCERT JAZZ BAND**—Greenwich House, 27 Barrow St. (574-4636), at 9:30. $10.

**KNITTING FACTORY**—See 10/7; tonight at 11. Also, Women's Improvisational Festival: at 7, Judy Dunaway Trio/Zeena Parkins Duo; at 9, Jane Ira Bloom Duo/Michelle Kinney, solo; $5 a show.

**DURWARD ENTREKIN,** organist. Works by Mendelssohn, Franck, Reubke, Wright. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

**ALPINE HORN QUARTET**—Amy Larkey, Elizabeth DiSavino, Peter Reit, Stewart Schuele. Music by Scheidt, Mendelssohn, Molter, Tcherepnin, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**BARGEMUSIC**—Pianist David Oei, violinist Eriko Sato, cellist Sonia Wider-Atherton. Beethoven's Sonata in C, Op. 102, No. 1; Grieg's Sonata in c, Op. 45; Schubert's Piano Trio in B-flat, D. 898. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

### *Friday, October 9*

**ROYAL PHILHARMONIC,** Andre Previn conductor; pianist Horacio Gutierrez. Brahms's *Academic Festival Overture,* Piano Concerto No. 2, Symphony No. 4. Avery Fisher Hall at 8. $12–$25.

**NEW YORK PHILHARMONIC**—See 10/8. Today at 2.

**MANHATTAN PHILHARMONIA,** Paul Dunkel conductor; pianist Rowena Arrieta. Mozart's Symphony No. 35, "Haffner"; Surla's *Essay for Orchestra* (premiere); Ravel's *La Valse;* Rachmaninoff's Piano Concerto No. 2. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

**ANNE MURRAY**—Pop and country music. Radio City Music Hall at 8. $17.50–$25.

**NEW MUSIC CONSORT**—Music by Lundborg, Hemphill (N.Y. premiere), Boulez, Carter, Drummond. Weill Recital Hall at Carnegie Hall at 8. $12.

**BEAUX ARTS TRIO**—Haydn, Beethoven, Mendelssohn. Metropolitan Museum at 8. Standing room, $8.

**GALIMIR STRING QUARTET**—Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

**GEORGE GRUNTZ CONCERT JAZZ BAND**—See 10/8. Tonight at 8 and 10.

**HANDANCE**—Glen Velez, Steve Gorn, Layne Redmond. Acoustic contemporary-music ensemble. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

**HIROSHI YAMAZAKI TRIO,** with Paul West and Leroy Williams/**NAO TAKEUCHI QUARTET,** with Kuni Mikami, Dennis Charles, Vishni Wood. Asia/Asian-American Jazz & Cultural Festival. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

**FESTIVAL OF WOMEN IMPROVISORS**—Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $6.

**KNITTING FACTORY**—See 10/7; tonight at 11 p.m. and 1 a.m. Also, Women's Improvisation Festival; at 7, Alva Rogers Quartet/Karen Borca Trio; at 9, Cinnie Cole Trio/Jeanne Lee Trio; $5.

**RAMON JUSTICIA,** classical guitarist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

**BROOKLYN PHILHARMONIC,** Lukas Foss conductor; violinist Nadja Salerno-Sonnenberg. Persichetti's *Fairy Tale;* Chopin-Falla's *Fuego Fatuo;* Mendelssohn's Violin Concerto; Debussy's *La Mer;* Ravel's *Alborado del Grazioso.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4120), at 8. $10–$20.

**FOSTINA DIXON AND WINDS OF CHANGE**—"Women in Jazz." Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), at 7:30. $7.

**HOFSTRA QUARTET**—With clarinetist Charles Russo. Hofstra Cultural Center, Hofstra College, Hempstead, L.I. (516-560-5533), at 8. $4.

**ROTTERDAM PHILHARMONIC,** James Conlon conductor; pianist Bella Davidovich. Mozart's Piano Concerto No. 23; Mahler's Symphony No. 5. Tilles Center at the C.W. Post Campus, L.I.U., Brookville, L.I. (516-626-3100), at 8. $18, $22.

### *Saturday, October 10*

**NEW YORK CHAMBER SYMPHONY,** Gerard Schwarz conductor; violinist Nathan Milstein, trumpeter Neil Balm. Fine's *Notturno* for Strings and Harp; Bruch's Violin Concerto No. 1; Persichetti's *The Hollow Men;* Schubert's Symphony No. 9, "The Great." 92nd Street Y at 8. $20, $22.50.

**NEW YORK PHILHARMONIC**—See 10/8.

**ANNE MURRAY**—See 10/9.

**ITALY ON STAGE**—Pergolesi's *Stabat Mater,* production from Teatro di San Carlo of Naples, directed by Roberto De Simone, with actress Irene Papas. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. $12, $15.

**BAYVIEW CONSORT**—Soprano Lauretta Mennone, violist-violinist Herbert Feldman, recorder player Ken Andersen, viola da gambist Jillian Samant, harpsichordist Barbara Kupferberg. Music by John of London, Handel, Croft, Quantz, Purcell, Telemann played on instruments at baroque pitch; Mr. Feldman's are of 1740 vintage. Weill Recital Hall at 8:30. $8.

**BEAUX ARTS TRIO**—See 10/9. Tonight, $15 if available.

**TRIBUTE TO MOSES ASCH**—Pete Seeger, Ella Jenkins, Ewan MacColl, Peggy Seeger, Kevin Roth, Serious Bizness, others, in a salute to the late founder of Folkways Records. Symphony Space at 8. $10.

**HIROSHIMA,** with Najee. Jazz fusion. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $20.

**AKIRA TANA QUARTET/FRED HOUN'S ASIAN-AMERICAN ART ENSEMBLE**—Asian/Asian-American Jazz & Cultural Festival. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

**VOCAL MUSIC OF NORTH INDIA**—Ajoy Chakraborti and Samar Saha. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

**ALI AKBAR KHAN,** sarod player. Classical Indian music. Town Hall at 6:30. $10–$50.

**ANTHONY GLISE,** classical guitarist; he will also play an 1828 Stauffer guitar. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

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Center, 83 Spring St. (219-2527), at 8. $9.

**KNITTING FACTORY**—See 10/7. At 9, 11, and 1 a.m.

**ROTTERDAM PHILHARMONIC,** James Conlon conductor; pianist Bella Davidovich. Cooper's *Jubilate;* Rachmaninoff's *Rhapsody on a Theme of Paganini;* Berlioz's *Symphonie Fantastique.* Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

**RAY CHARLES**—Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8. $16.50–$22.50.

**BROOKLYN PHILHARMONIC**—See 10/9.

**LONG ISLAND PHILHARMONIC,** Christopher Keene conductor; pianist Mark Zeltser. Strauss's *Don Juan*; Rachmaninoff's Piano Concerto No. 3; Beethoven's Symphony No. 4. Hauppauge High School, L.I. (516-293-2222), at 8:30. $14–$26.

**EDUARDO FALU,** guitarist-singer-composer, with guitarist Juan Jose Falu. Music Hall, 13 Main St., Tarrytown, N.Y. (914-352-1339), at 8. $15.

**PETER, PAUL, AND MARY**—Tilles Center, C.W. Post Campus, Brookville, L.I. (516-299-2752), at 8. $12–$20.

**GROVER MITCHELL ALL-STAR BAND**—Jazz concert. Emelin Theater, Library Lane, Mamaroneck, N.Y. (914-698-0098), at 7 and 9:30. $14.

## *Sunday, October 11*

**CENTRAL PHILHARMONIC ORCHESTRA OF CHINA,** Zuohuang Chen conductor; pianist Li Jian. Chen-Yi's *Duo Ye;* Ravel's Piano Concerto in G; Shostakovich's Symphony No. 5. Avery Fisher Hall at 3. $12–$20.

**JUILLIARD STRING QUARTET**—Music of Haydn, Babbitt, Beethoven. Alice Tully Hall at 3. $17.50.

**NEW YORK PHILHARMONIC ENSEMBLES**—Handel, Reger, Dahl, Brahms. Merkin Concert Hall at 3. $10.

**NEW YORK CHAMBER SYMPHONY**—See 10/10. At 3.

**CHESTER FANNING-SMITH,** pianist. Works by Schubert, Schumann, Debussy, Barber, Griffes, Chopin. Merkin Concert Hall at 7. $10.

**ITALY ON STAGE**—See 10/10. Today at 3:30.

**EMANUELE SEGRE,** guitarist. Works by Villa-Lobos, Giuliani, Petrassi, Paganini, Weiss. Weill Recital Hall at Carnegie Hall at 5:30. $5.

**MOSES BRATHWAITE,** tenor, with pianist Cynthia Burke. Spirituals by H.T. Burley; songs by Caldara, Caccini, others. Weill Recital Hall at 2:30. $10.

**ASIAN/ASIAN-AMERICAN JAZZ & CULTURAL FESTIVAL**—At 3, Far East Jazz Dance Company/East of the Sun Orchestra; $10, in advance $7. At 8: Jason Hwang/Mark Dresser Duo/Emiko Mizoguchi, with the Fumio Kato Quartet featuring Lonnie Plaxico, Mark Johnson, Jorge Nila; $10. Jazz Center of New York, 380 Lafayette St. (505-5660).

**GOVINDA-NEELAM**—Indian concert. Madison Square Garden Felt Forum at 8.

**SUE HENDON,** pianist. Works by Bartok, Beethoven, Debussy, Brahms, Schubert. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

**NORTH/SOUTH CONSONANCE ENSEMBLE,** German Caceres conductor; soprano Margaret O'Keefe, violist Joen Vazquez. Works by Franco (premiere), Pierce (N.Y. premiere), Caceres (U.S. premiere), Schonthal (N.Y. premiere), Fiday (premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

**CHRISTOPHER HERRICK,** organist. Music of Bach, Mozart, Lefebure-Wely, Lemare. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $5.

**LEONARD DAVIS,** violist, with bassonist Leonard Hindell, pianist Harriet Wingreen. Music of Eccles-Katims, Bach, Spisak, Handoshkin-Davis. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 3. Free.

**SCOTT O'BRIEN,** with three new works/**JOE GALLANT,** bassist, with trio/**FIRST AVENUE ENSEMBLE,** oboe and synthesizer. La MaMa La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

**KNITTING FACTORY**—See 10/7. Today at 4, 8, and 10.

**ALL-NITE SOUL**—100 jazz musicians in a marathon jam session and concert, with solo instrumentalists, vocalists, and groups, dedicated to the late trumpeter Howard McGhee. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), from 5 p.m. to 5 a.m. Mon., 10/12. $10 donation to the Jazz Ministry.

**JAY McSHANN,** pianist-vocalist, with saxophonist Buddy Tate, bassist Major Holley, drummer Oliver Jackson. "Heavenly Jazz," at the Church of the Heavenly Rest, Fifth Ave. and 90th St. (369-8040), at 5. $8.

**THE MUSIC OF GEORGE GERSHWIN,** performed by several artists. Metropolitan-Duane United Methodist Church, Seventh Ave. at 13th St., at 3. Free.

**ANDRE WATTS,** pianist. Music by Haydn, Mozart, Schubert, Brahms. Queens College Colden Center, LIE and Kissena Blvd. (718-793-8080), at 2. $14–$17.

**BROOKLYN PHILHARMONIC**—See 10/9. Today at 2.

**BARGEMUSIC**—See 10/8. Today at 4.

**BRONX SYMPHONY ORCHESTRA,** Robert Black conductor. Music by Franck and Mozart. Lehman College Concert Hall, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 3. Free.

**MUSIC OF INDIA**—"Traditional and Beyond," with Arooj Lazewal, Steve Gorn, and Badal Roy, others. Prospect Park Picnic House, Prospect Park West at Third St., Brooklyn, at 3. $5.

**NATALIE LAMB AND HER JAZZ HOT DUO**—Piano, trumpet, and voice. Brooklyn Museum, Eastern Pkwy. (718-638-5000), at noon. Free with admission.

**EDUARDO FALU**—See 10/10. Today at 3.

**LONG ISLAND PHILHARMONIC**—See 10/10. Today at 7:30, at Tilles Center, LIU, Brookville, L.I.

## *Monday, October 12*

**RIVERSIDE SYMPHONY,** George Rothman conductor; violinist Maria Bachmann, the Canticum Novum Singers. Ravel's *Le Tombeau de Couperin;* Prokofiev's Violin Concerto No. 2; Harbison's *The Flight Into Egypt* (N.Y. premiere): Sibelius's Symphony No. 7. Alice Tully Hall at 8. $8, $12.

**WILLIAM BOLCOM,** composer-pianist; with pianist Marc-Andre Hamelin, composer-pianist William Albright, composer-pianist C. Curtis-Smith, violinist Roberta Knific. "Composers and Company." Program includes premieres. Town Hall at 8. $10.

**ERIC STUMACHER,** pianist. Works by Deak (world premiere), Steinmetz (world premiere), Bartok, Schoenberg, Prokofiev. Merkin Concert Hall at 8. $10.

**FIESTAMUNDO!**—Columbus Day concert, with Rukmini Sukarno, Fernando Allende, Ballet Hispanico, John La Barbera, Grupo Carlos Ruiz, Fiestamundo Orchestra. Carnegie Hall at 8. $5–$27.50.

**ITALY ON STAGE**—See 10/10.

**KNITTING FACTORY**—Daniel Lentz and Group. 47 E. Houston St. at 9 and 11. $5.

**AN EVENING WITH GAMBLE ROGERS**—The guitarist and storyteller. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

**JUILLIARD CHAMBER MUSIC**—Paul Hall, 144 W. 66th St., at 8. Free.

**LEHMAN COLLEGE COMMUNITY BAND,** Jerome Sala conductor; soprano Francine DeLuca. Music by Mancini, Mascagni, Rossini, Verdi, Vivaldi. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 8. Free.

## *Tuesday, October 13*

**SYLVAN WINDS,** Arthur Weisberg conductor. Works by Weisberg (world premiere), Enesco, Milhaud, Beethoven, Dvorak. Merkin Concert Hall at 8. $10.

**OLLI MUSTONEN,** pianist (N.Y. debut). Music by Bach, Schumann, Shostakovich, Prokofiev, Mustonen (N.Y. premieres). 92nd Street Y at 8. $5–$8.50.

**TOM WAITS IN CONCERT**—Eugene O'Neill Theater, 230 W. 49th St. (246-0220), at 8. $30. Through 10/18.

**ITALY ON STAGE**—See 10/10.

**TONY ZANO JAZZ TRIO**—The pianist, bassist John Beal, drummer Ray Mosca. Weill Recital Hall at 8. $8.

**JOHN HIRTEN,** organist. Music by Dupre, Hampton, Hurd, Demessieux. Trinity Church, Broadway at Wall St., at 12:45. Free.

**JUILLIARD COMPOSERS CONCERT**—Paul Hall, 144 W. 66th St., at 8. Free.

**KNITTING FACTORY**—ROVA. 47 E. Houston St., at 9 and 11. $5.

**VINEYARDMUSIK,** early-music ensemble. "Jefferson's Choice," music from the collection of Thomas Jefferson; composers include Tessarini, J. Haydn, Hopkinson, Balbastre, Corelli, Arne. Michael Briney (as Jefferson) is the host. The Vineyard, 309 E. 26th St. (683-0696), at 8. $10.

**AN EVENING WITH GAMBLE ROGERS**—See 10/12.

**PATRICK BRENNAN ENSEMBLE**—Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $5.

## OPERA

### *Metropolitan Opera*

**METROPOLITAN OPERA HOUSE**—September 21–April 16, 1988. Tickets, $16–$95. 10/5 at 8: Strauss's *Ariadne auf Naxos,* Levine conducting; Norman, Barbara Kilduff (debut), Troyanos, J. Alexander, S. Cole, Prey, Dickson. 10/6 at 8: Massenet's *Manon,* Rosenthal conducting; Malfitano, V. Cole, Laciura, G. Quilico, Hamilton. 10/7 at 8: Verdi's *Otello,* Levine conducting; Domingo, Te Kanawa, Diaz. 10/8 at 8: Donizetti's *L'Elisir d'Amore,* Weikert conducting; Ghazarian, Upshaw, Bergonzi, Schexnayder, Fissore. 10/9 at 8: Wagner's *Das Rheingold,* Levine conducting; Haeggander, Waltraud Meier (debut), Anne Gjevang (debut), Jerusalem, Morris, Jenkins, Horst Hiestermann (debut), Mazura, Phillip Joll (debut), Macurdy, Haugland, Mi-Hae Park (debut), Kesling, Meredith Parsons (debut); new production by Schenk; sets and projections by Schneider-Siemssen; costumes, Langenfass; lighting, Wechsler. 10/10 at 2: *Manon;* same as 10/6. 10/10 at 8: *Ariadne auf Naxos;* Norman, Battle, Gilmore, King, S. Cole, Prey, Dickson. 10/12 at 8: *Das Rheingold;* same as 10/9. 10/13 at 8: *L'Elisir d'Amore.*

### *New York City Opera*

**NEW YORK STATE THEATER**—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 10/6 at 8: Mascagni's *Cavalleria Rusticana,* Comissiona conducting; Richards, Beavon, Russell, Paglialunga, Wangerin; Leoncavallo's *Pagliacci;* Ginsberg, Absalom, Burchinal. 10/7: no performance. 10/8 at 8: Mozart's *Die Zauberflote,* Comissiona conducting; Esham, Rosales, Garrison, Dickson, Stapp, Lankston. 10/9 at 8: Puccini's *Madama Butterfly,* Pallo conducting; Holleque, Rose, Grayson, Wangerin. 10/10 at 2: Puccini's *La Boheme,* Bergeson conducting; Golden, Cusack, Leech, Burchinal, Link, Opalach. 10/10 at 8: Strauss's *Die Fledermaus* (in English); Pallo conducting; Munro, Peterson, Cousins, Baerg, Parcher, McKee, Billings, Harrold, McBride, Galan. 10/11 at 1: Puccini's *Turandot,* Boncompagni conducting; Tremitiere, Davis, Polozov, Perry. 10/11 at 7: Stravinsky's *The Rake's Progress* (in English), Mester conducting; Hynes, Castle, Eckhart, Garrison, Wexler, Ferrier, Green, Bassett. 10/13 at 8: *Faust.*

### *Other*

**LA SERVA PADRONA,** by Pergolesi. Herbert Handt conducts this production from Teatro San Carlo of Naples, opening the Italy on Stage Festival. With supertitles. Mark Hellinger Theater, 237 W. 51st St. (757-7050). 10/6 at 8. $12, $15.

**AMATO OPERA**—Verdi's *La Traviata.* 319 Bowery (228-8200). 10/9, 10, 17, 23, 24, 30, 31, 11/7 at 7:30; 10/11, 18, 11/1, 8 at 2:30. $12.

**LA BUONA FIGLIUOLA,** by Piccinni. The Vineyard Opera in an English version of the opera, whose libretto, by Goldoni, was based on Richardson's novel *Pamela.* Stephen F. Vasta, musical director. 309 E. 26th St. (683-0696). 10/9, 10, 15, 16, 17, 22, 23, 24 at 7:30; 10/11, 18, 25 at 3. $15.

**THE TWO SIDES OF LOVE AND FATE**—Two chamber operas by the American Chamber Opera Company: Westergaard's *Mr. and Mrs. Discobbolos* and Harbison's *A Full Moon in March.* Marymount Manhattan Theatre, 221 E. 71st St. (781-0857). 10/9, 10 at 8. $10.

**AIDA,** by Verdi. Long Island Opera Company, Bernard Hart conducting. 10/10 at 8, at Lincoln P. Orens School, Island Park, L.I. Also 10/17 at 8, Roslyn Junior High School, Roslyn, L.I. (516-223-7980). $5.

## DANCE

### *Martha Graham Dance Company*

**CITY CENTER THEATER**—10/6–25. Tickets, $15–$35. 10/6 at 7: Opening-night gala, tickets $500, $1000 (832-9166): Guest artists Mikhail Baryshnikov and Rudolf Nureyev will perform in *Appalachian Spring,* and Maya Plisetskaya will dance *Incense;* program includes *Temptations of the Moon* and "Helios" from *Acts of Light.* 10/7 at 8: *Embattled Garden,* Denishawn/Graham Solos, *Canticle for Innocent Comedians, Night Journey.* 10/8 at 8: *Appalachian Spring, Embattled Garden, Errand Into the Maze, Tangled Night.* 10/9 at 8: *Canticle for Innocent Comedians, Temptations of the Moon,* Denishawn/Graham Solos, *The Rite of Spring.* 10/10 at 2: *Embattled Garden, Canticle for Innocent Comedians, Night Journey.* 10/10 at 8: *Appalachian Spring, Errand Into the Maze, Primitive Mysteries, Judith.* 10/11 at 2: *Temptations of the Moon, Errand Into the Maze, Tangled Night, The Rite of Spring.* No evening performance 10/11. 10/13 at 8: *Canticle for Innocent Comedians;* new work, *Graham's 177th,* set to Stravinsky's Symphony in C (world premiere); *Acts of Light.*

### *Feld Ballet*

**JOYCE THEATER**—Through 10/31. Tickets, $25. 10/6 at 8: *Tzaddik, Echo, Embraced Waltzes, The Jig is Up.* 10/7 at 8: *Harbinger, Medium: Rare, Theatre, Intermezzo II.* 10/8 at 8: *Meadowlark, Over the Pavement, Skara Brae.* 10/9 at 8: *Harbinger, Medium: Rare, Theatre, Intermezzo II.* No performance 10/10 matinee. 10/10 at 8: *Straw Hearts, Return to Maria LaBaja, Embraced Waltzes.* 10/11 at 2: *Meadowlark, Over the Pavement, Skara Brae.* 10/11 at 7:30: *Aurora II, Adieu, A Dance for Two, The Consort.* 10/13 at 8: *Harbinger, Medium: Rare, Theatre, Intermezzo II.*

### *Other*

**DANCING FOR LIFE**—Benefit performance for AIDS care, research, and education, with 13 companies. New York State Theater, Lincoln Center, 10/5 at 8 (477-2166); $500–$1,000, if still available.

**ALVIN AILEY REPERTORY ENSEMBLE**—Pace U. Schimmel Theater, Civic Center campus, near City Hall (488-1715). 10/10 at 8. $12, $14.

**ASIAN/ASIAN-AMERICAN JAZZ & CULTURAL FESTIVAL**—10/7 at 8: **Margaret Yuen and the Red Silk Chinese Dancers;** $5. 10/11 at 3: **Far East Jazz Dance Company,** with East of the Sun Orchestra; $10, in advance $7. Jazz Center of New York, 380 Lafayette St. (505-5660). See also Concerts, above.

**BILL COLEMAN AND NORTH AMERICAN EXPERIENCE**—*Baryshnikov: The Other Story* (premiere): an evening-length "encounter with the man who claims to be Misha's younger brother from Des Moines, Iowa." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/8, 9, 10 at 8; 10/11 at 3. $8.

**EIKO & KOMA**—Premiere of their intermedia work *By the River.* The Kitchen, 512 W. 19th St. (255-5793). 10/6–10 at 8:30; 10/11 at 4. $10.

**FLEUR HUIJER DANCE COMPANY**—Lincoln Center Library, 10/13 at 4. Free.

**GRAND CENTRAL DANCES**—Dancing in the Streets performances, by the Merce Cunningham, Lucinda Childs, Stephan Koplowitz, Paul Thompson companies. Aerial wizard Philippe Petit will appear on Fri., and on Sat. the guest artist will be juggler Michael Moschen. Grand Central Terminal, 10/9, 10 at 8. Free.

**IMPULSE THEATRE AND DANCE**—A premiere by David Sharp, and works by Nadia Creamer. Lincoln Center Library, 10/9 at 4, 10/10 at 2:30. Free.

**MARIO MAYA/FLAMENCO GYPSY DANCE THEATRE**—Maya's *El Amor Brujo,* also "libre flamenco." Avery Fisher Hall, 10/12 at 7. $14–$29.

**MIRMDANCE**—"Set Free," a program including premieres by Miriam Hertzson. Nikolais/Louis Choreospace, 33 E. 18th St. (420-8022). 10/9, 10, 11 at 8. $8.

**MONGOLIAN MUSIC & DANCE**—Eight dancers and musicians from the Mongolian People's Republic, in folk and traditional dance. Asia Society, 725 Park Ave. at 70th St. (517-2742). 10/7, 8, 9 at 8. $20.

**RITHA DEVI**—"Rasa-Gatha" ("Of Love and Other Things"), solo dance-dramas of India, from two traditions. Lillie Blake School Auditorium, P.S. 6, 45 E. 81st St. (988-7697). 10/9 at 7:30; 10/17 at 7:30. $6.

**SHADES**—Tommy Cummings in an evening of solos and group works by various artists. Middle Collegiate Church, 50 E. 7th St. (228-8108). 10/10, 11 at 9. $6.

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# RESTAURANT DIRECTORY

## KEY TO ABBREVIATIONS

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| **(I)** | **Inexpensive—Mostly $15 and under*** |
| **(M)** | **Moderate—Mostly $15-$35** |
| **(E)** | **Expensive—Mostly $35 and over*** |
| **AE** | **American Express** |
| **CB** | **Carte Blanche** |
| **DC** | **Diners Club** |
| **MC** | **MasterCard** |
| **V** | **Visa** |
| Formal: | **Jacket and tie** |
| Dress opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### *Lower New York*

**AMAZONAS—492 Broome St.** (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

**ANGELO—146 Mulberry St.** (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

**CAPSOUTO FRERES—451 Washington St.** (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

**CAROLINE'S AT THE SEAPORT—89 South St., Pier 17.** (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

**CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts.** (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

**CUPPING ROOM CAFE—495 Broome St.** (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–6. Br Sat.–Sun. 7 a.m.–5. D Sun.–Thu. 6–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, CB, DC, MC, V.**

**DELMONICO'S—56 Beaver St., at South William St.** (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**FLUTIE'S PIER 17— 89 South St.** (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.** (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**GRAND ON READE—107 Reade St., bet. W. Broadway and Church St.** (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**GREENE STREET—101 Greene St., bet. Prince and Spring Sts.** (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**GROTTA AZZURRA—387 Broome St.** (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

**KANSAS CITY STOCKYARDS—148 Chamber St. bet. W. Broadway and Greenwich St.** (285-0728). Casual. American. Spcls: angus New York sirloin, grilled Norwegian salmon with mustard sauce, fresh pasta daily. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–Sat. 5–10:30. Ent. Tue.–Sat. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse** (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SKYWARD CAFE—165 Water St.** (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**S.O.B.'S—204 Varick St., at Houston St.** (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

**SOHO KITCHEN AND BAR—103 Greene St.** (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

**SPIRIT OF NEW YORK—Pier 11, South St. at Wall St.** (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

**S.P.Q.R.—133 Mulberry St.** (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.** (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

**WINDOWS ON THE WORLD—1 World Trade Center** (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

### *Greenwich Village*

**CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St.** (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

**CAFE ESPANOL—172 Bleecker St.** (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

**CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St.** (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

**CARAMBA II—684 Broadway, at 3rd St.** (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CARIBE—117 Perry St., at Greenwich St.** (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

**CORNELIA STREET CAFE—29 Cornelia St.** (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

**EL CHARRO—4 Charles St., bet. 10th and 11th Sts.** (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

**EL COYOTE—774 Broadway, bet. 9th–10th Sts.** (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

**GOTHAM BAR & GRILL—12 E. 12th St.** (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

**GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts.** (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts.** (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.** (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

**KNICKERBOCKER—33 University Pl.** (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

**MARTA—75 Washington Place.** (673-4025). Casual. N. Italian. Spcls: linguini or gnocchi ragout, al pesto, or carbonarra, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. **(M)** **AE, MC, V.**

**MINETTA TAVERN—113 Macdougal St., at Minetta La.** (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

**ONE FIFTH—1 Fifth Ave., at 8th St.** (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

**SEVILLA—62 Charles St., at W. 4th St.** (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

**TEXARKANA—64 W. 10th St.** (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.** (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

**ZINNO—126 W. 13th St.** (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

## *14th–42nd Streets, East Side*

**THE BACK PORCH—488 Third Ave., at 33rd St.** (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

**BALKAN ARMENIAN—129 E. 27th St.** (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

**CANASTEL'S—229 Park Ave. So., at 19th St.** (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

**DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts.** (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

**EXTRA! EXTRA!—767 Second Ave., at 41st St.** (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

**HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St.** (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

**HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts.** (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

**INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts.** (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

**LA COLOMBE D'OR—134 E. 26th St.** (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

**LE PALMIER—37 E. 20th St.** (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

**OYSTER BAR & RESTAURANT—Grand Central Terminal** (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**THE PRESIDENT—303 Madison Ave., at 42nd St.** (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**RASCALS DOWNTOWN—12 E. 22nd St.** (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

**SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.** (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

**65 IRVING PLACE—65 Irving Pl.** (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

**STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts.** (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

**STRINGFELLOWS—35 E. 21st St.,** (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**TUESDAY'S—190 Third Ave., at 17th St.** (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

## *14th–42nd Streets, West Side*

**CADILLAC BAR—15 W. 21st St.** (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

**CAPITO—21 W. 17th St. (645-2160).** Casual. Italian. Spcls: fettuccine gorgonzola, Capizza, sauteed veal and grilled eggplant in brandy and thyme sauce. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(M)** **No credit cards.**

**CELLAR GRILL—131 W. 34th St., in Macy's lower level** (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

**CHEERS—120 W. 41st St.** (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

**CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts.** (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

**CIRELLA'S—400 W. 42nd St.** (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free parking with D 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**DINO CASINI'S—132 W. 32nd St.** (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

**HIDEAWAY—32 W. 37th St.** (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**KEEN'S CHOP HOUSE—72 W. 36th St.** (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

**L'ACAJOU—53 W. 19th St.** (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

**LINO'S—147 W. 36th St.** (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts.** (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**SPEED LIMIT 55—154 W. 26th St.** (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

**TOLEDO—55 W. 35th St.** (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River** (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

## *43rd–56th Streets, East Side*

**ALAMO—304 E. 48th St.** (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

**ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg.** (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

**AWOKI—305 E. 46th St.** (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental** (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning,fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

**BRASSERIE—100 E. 53rd St.** (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

**BUKHARA—148 E. 48th St.** (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

**CHEESE CELLAR—125 E. 54th St.** (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

**CHRIST CELLA—160 E. 46th St.** (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CINCO DE MAYO—45 Tudor City Pl.** (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CITY LUCK—127 E. 54th St.** (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

**DRAKE HOTEL—440 Park Ave., at 56th St.** (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**EL MOROCCO—307 East 54th St.** (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

**FOUR SEASONS—99 E. 52nd St.** (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.** (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**JAKE'S—801 Second Ave., at 43rd St.** (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton** (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

**LA COTE BASQUE—5 E. 55th St.** (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAFAYETTE—65 E. 56th St.** (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place** (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

**LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave.** (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAURENT—111 E. 56th St.** (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LE CYGNE—55 E. 54th St.** (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

**LELLO RISTORANTE—65 E. 54th St.** (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**LE PERIGORD—405 E. 52nd St.** (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**L'INCONTRO—307 E. 45th St.** (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.—Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LOUISE JR.—317 E. 53rd St.** (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

**LUTECE—249 E. 50th St.** (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

**PALM—837 Second Ave., at 45th St.** (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PRUNELLE—18 E. 54th St.** (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

**SCARLATTI—34 E. 52nd St.** (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**SCOOP—210 E. 43rd St.** (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHINBASHI—280 Park Ave., on 48th St.** (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHUN LEE PALACE—155 E. 55th St.** (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

**SICHUAN PAVILLION—310 E. 44th St.** (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

**TOSCANA—200 E. 54th St.** (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts.** (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

**WYLIE'S RIBS—891 First Ave., at 50th St.** (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

## *43rd–56th Streets, West Side*

**ABRUZZI—37 W. 56th St.** (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

**ALGONQUIN—59 W. 44th St.** (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.** (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri.

11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

**AU TUNNEL—250 W. 47th St.** (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

**BARBETTA—321 W. 46th St.** (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel.** (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

**CAFE DE NICE—56 W. 56th St.** (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

**CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts.** (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St.** (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

**CENTURY CAFE—132 W. 43rd St.** (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CHARLEY O'S—33 W. 48th St.** (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

**DORSET—30 W. 54th St.** (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

**FRENCH SHACK—65 W. 55th St.** (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

**HURLEY'S—1240 Sixth Ave., at 49th St.** (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

**KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts.** (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

**LA BONNE SOUPE—48 W. 55th St.** (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

**LA CARAVELLE—33 W. 55th St.** (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LA RESERVE—4 W. 49th St.** (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

**LA RIVISTA PALATINE—313 W. 46th St.** (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

**LARRE—846 Seventh Ave., bet. 54th–55th Sts.**(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LATTANZI—361 W. 46th St.** (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

**LA VERANDA—163 W. 47th St.** (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE BERNARDIN—155 W. 51st St.** (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

**LE RIVAGE—340 W. 46th St.** (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

**LES PYRENEES—251 W. 51st St.** (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**PATSY'S—236 W. 56th St.** (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

**ROMEO SALTA—30 W. 56th St.** (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**SAN MARCO—36 W. 52nd St.** (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.** (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

**SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts.** (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts.** (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor** (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**VICTOR'S CAFE 52—236 W. 52nd St.** (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

## *57th–60th Streets*

**ARIZONA 206—206 E. 60th St.** (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.––Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BENKAY—167 W. 58th St., in the Essex House** (484-5145). Casual. Japanese. Spcls: shabu shabu, udon-suki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

**BRIVE—405 E. 58th St.** (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

**CONTRAPUNTO—200 E. 60th St.** (751-8616). Casual. Italian. Spcls: *malfatti aragosta*, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

**DEVEREAUX'S—160 Central Park South, in the Essex House** (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

**DAWAT—210 E. 58th St.** (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

**FELIDIA—243 E. 58th St.** (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

**GIRAFE—208 E. 58th St.** (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE PATIO—118 W. 57th St., in the Parker Meridien** (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's** (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

**LE VEAU D'OR—129 E. 60th St.** (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

**L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.**(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.––Sat. to 11. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

**MAURICE—118 W. 57th St., in the Parker Meridien** (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

**THE NEW YORK DELICATESSEN—104 W. 57th St.** (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzò ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

**PARK ROOM—36 Central Park South, in the Park Lane** (371-4000). Jacket required. Continental. Spcls: Dover sole, *rack of lamb, filet mignon rossini.* Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

**PETROSSIAN—182 W 58th St.** (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PLAZA HOTEL—Fifth Ave. and 59th St.** (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E) AE, CB, DC, MC, V.**

**PRONTO RISTORANTE—30 E. 60th St.** (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

**REGINE'S—502 Park Ave., bet. 59th–60th Sts.** (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

**ROSA MEXICANO—1063 First Ave., at 58th St.** (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

**THE RUSSIAN TEA ROOM—150 W. 57th St.** (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

**TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower** (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

**TINO'S—235 E. 58th St.** (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

**TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg.** (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M) AE, CB, DC, MC, V.**

**TRE SCALINI—230 E. 58th St.** (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

**YELLOWFINGER'S—200 E. 60th St.** (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I) AE, CB, DC, MC, V.**

## *Above 60th Street, East Side*

**ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts.** (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. Br Sun. noon–3. **(M) AE, MC, V.**

**ANDREE'S—354 E. 74th St.** (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M) AE.**

**BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon** (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M) AE, CB, DC, MC, V.**

**BORDER CAFE USA—244 E. 79th St.** (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M) AE, DC, MC, V.**

**CAFE GRECO—1390 Second Ave., at 72nd St.** (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. D daily 6–11. Bar 5–1 a.m. **(M) AE, CB, DC, MC, V.**

**CAFE SAN MARTIN—1458 First Ave., at 76th St.** (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M) AE, MC, V.**

**CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St.** (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M) AE, CB, DC, MC, V.**

**CAPRICCIO—33 E. 61st St.** (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

**CARAMBA IV—1576 Third Ave., at 88th St.** (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

**CARLYLE HOTEL—76th St. and Madison Ave.** (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

**CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts.** (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M) AE, CB, DC, MC, V.**

**FIORELLA—1081 Third Ave., bet. 63rd–64th Sts.** (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

**FRIDAY'S—1152 First Ave., at 63rd St.** (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, CB, DC, MC, V.**

**GARY'S—334 E. 73rd St.** (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly. **(M) AE, MC, V.**

**HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St.** (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I) AE, CB, DC, MC, V.**

**IL MONELLO—1460 Second Ave., at 76th St.** (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

**IL VALLETTO—133 E. 61st St.**(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E) AE, DC.**

**JACQUELINE'S—132 E. 61st St.** (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

**LA PETITE FERME—973 Lexington Ave., at 70th St.** (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M) AE, CB, DC, MC, V.**

**LE CIRQUE—58 E. 65th St.** (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

**L'OMNIBUS DE MAXIM'S—21 E. 61st St.** (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M) AE, DC.**

**MALAGA—406 E. 73rd St.** (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M) AE, DC, MC, V.**

**MANHATTAN CAFE—1161 First Ave., at 64th St.** (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E) AE, CB, DC, MC, V.**

**MARTELL'S—1469 Third Ave., at 83rs St.** (861-6110). Casual. French/continental. Spcls: medallions of tenderloin with two pepper sauces, envelope of sole with spinach and mushroom mousse, hamburger. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 6–midnight. **(M) AE, CB, DC, MC, V.**

**MAXIM'S—680 Madison Ave., at 61st St.** (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E) AE, DC.**

**MAXWELL'S PLUM—1181 First Ave., at 64th St.** (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M) AE, CB, DC, MC, V.**

**NICKELS—227 E. 67th St.** (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M) AE, DC, MC, V.**

**NICOLA'S—146 E. 84th St.** (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M) No credit cards.**

**PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts.** (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M) AE, CB, DC, MC, V.**

**PIERRE HOTEL—2 E. 61st St.** (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E) AE, CB, DC, MC, V.**

**RASCALS 69th STREET—1286 First Ave., at 69th St.** (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I) AE, MC, V.**

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.** (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M) AE, MC, V.**

**REGENCY HOTEL—540 Park Ave., at 61st St.** (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M) AE, CB, DC, MC, V.**

**ST. PETERSBOURG—160 E. 64th St.** (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, *summer shellfish and vegetable stew,* braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

**SILVER STAR—1236 Second Ave., at 65th St.** (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

**SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts.** (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

**TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St.** (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

## *Above 60th Street, West Side*

**AKAIHANA—2164 Broadway, bet. 76th–77th Sts.** (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

**ALLORA—320 Amsterdam Ave., at 75th St.,** (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

**CAFE DES ARTISTES—1 W. 67th St.** (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

**CAMEOS—169 Columbus Ave., bet. 67th–68th Sts.** (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

**CARAMBA III—2567 Broadway, at 96th St.** (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CAVALIERE—108 W. 73rd St.** (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

**CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel** (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

**COPELAND'S—547 145th St.** (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

**FIORELLO—1900 Broadway, bet. 63rd–64th Sts.** (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

**HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts.** (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

**INDIAN OVEN—285 Columbus Ave., at 72nd St.** (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

**MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St.** (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

**MRS. J'S SACRED COW—228 W. 72nd St.** (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts.** (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

**SUKI—433 Amsterdam Ave., bet. 80th–81st Sts.** (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

**WILSON'S—201 W. 79th St.** (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

## BROOKLYN

**GAGE & TOLLNER—374 Fulton St.** (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**JUNIOR'S—386 Flatbush Ave. Extension** (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

**MICHAEL'S—2929 Ave. R** (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

**MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St.** (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

**THE RIVER CAFE—1 Water St.** (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

## QUEENS

**JAI YA—81-11 Broadway, Elmhurst** (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

**VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows** (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

**WATER'S EDGE—East River Yacht Club, 44th Dr.** (718-482-0033). Dress opt. Continental/Seafood. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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# OTHER EVENTS

**FESTIVE DAYS AHEAD**—Monday may be an official holiday for only some New Yorkers, but the **Columbus Day Parade,** 10/12 beginning at noon, is for everybody. Line of march is up Fifth Ave. from 44th to 86th Sts., with the usual bands, school groups, politicos, and hundreds of others taking part . . . **Hispanic American Day,** 10/11, will be observed with a parade, also beginning at noon at 44th St., continuing up to 72nd St. Expect to see some colorful costumes and floats in this one . . . From 10/9 through 10/18, the **South Street Seaport Seafood Festival** will be one big happy clambake, with fish and their nearest and dearest relatives the main attraction. The first Fri., noon–2, it all starts with a clam-shucking donnybrook for the Seaport's merchants, on the apron of the Museum's Pier 17. Around and about the area, you'll find sea-chantey singers, demonstrations of fish-cleaning and fish-cooking, films on the sea, a chowder cook-off, and, from the New York Aquarium, a "tidal touch tank" housing sea life one can pet; educational booths, exhibits, and of course many, many varieties of fish and seafood concoctions, raw bars, and vendors booths in and around the Seaport restaurants. **New York—A Great Place if They Ever Finish It,** the Seaport Museum's lecture series, continues 10/8 at 7, with Barry Lewis's talk "People, Places, and Buildings," tracing the city's history from 17th-century days; it's free, at the A.A. Low Building, 171 John St. (669-9424) . . . I Love New York's **Harlem Fall Festival** continues with a food-fest, 10/11, 1–7, on W. 135th St. between Malcolm X and Adam Clayton Powell Jr. Blvds. (between Lenox and Eighth Aves.) There'll be items from Sylvia's, Wilson's Bakery, the Border Line Cafe, and other local establishments . . . The **Jewish holiday Succot** will be saluted 10/13, noon–5, at "Sukkat Shalom: Tabernacle of Peace," on 14th St. west of Third Ave., where an extra-large sukkah, or tent, will be the site for some Israeli music and sampling of food and products and artwork, all in the name of Israeli-American friendship . . . And at the **Brooklyn Botanic Garden,** 1000 Washington Ave., families can help decorate a succah for the holiday, 10/11 at 2:30. Same day, at 2:30, there'll be group dancing and the Linda Kunkin Trio singing harvest songs in Yiddish, Hebrew, Russian, and English; free. The Garden has a current exhibit on the plants used in the traditional Succot festival . . . The **Harvest Festival of the Tibetan Museum,** the Jacques Marchais Center of Tibetan Art, 338 Lighthouse Ave., Staten Island (718-987-3478), is set for 10/11. You'll find arts and crafts, traditional foods, fortune tellers, face painters, and entertainment including puppet shows at 2:15 and 3:30, chants by Tibetan monks at 1, 3, and 4. One can also visit the museum collections of Tibetan treasures and the gift shop. Noon–5; adults $2.50; seniors $2; children $1 . . . **Queens College's 50th-anniversary celebration** opens 10/11 with an all-day event that's an all-in-one ethnic fair, homecoming, and mini-college for the public. International entertainment includes music and dance, wedding rituals and games, and there will be workshops and exhibits, bazaars and introductions to college courses. All at Kissena Blvd. and the L.I.E., in Flushing.

**REVELS AND THEIR CAUSES**—The **Madison Avenue Octoberfest,** 10/11, 23rd–26th Sts., is a street fair with crafts from more than 200 artisans, antiques, books, records, and plenty of food vendors. It's a benefit for the Fortune Society, the self-help organization that offers aid to troubled young people and ex-offenders. Hours are 11 a.m.–6 . . . The **Fall Book Fair** of Judson Memorial Church, 10/9, 10, benefits the church community-service projects. The books at this one are sorted and shelved by category, and at the preview Fri., 6–9, prices for hardcovers are $2, paperbacks $1, records $2. On Sat., 10 a.m.–4, prices are reduced by half. At the church, 55 Washington Square South . . . **Village Visiting Neighbors' New Orleans Crab and Beer Festival,** 10/9, 6–9 p.m., will aid the group's work with housebound elderly people in the Greenwich Village neighborhood. It's an all-you-can-eat-and-drink evening, at Our Lady of Pompeii Church Hall, Bleecker and Carmine Sts. $20, seniors $10 (260-6200 to reserve) . . . The second **Bachelor Bid for Cystic Fibrosis** will be at the Marriott Marquis, Broadway and 45th St., 10/8, 6–11 p.m. The cocktail-and-browsing hour begins at 6, with actual bidding at 7:45. Among the 25 bachelors on the block will be ABC's Storm Field and *Another World's* Richard Burgi; five women and their date packages will also be bid on (double dates for them). Admission is $40 at the door, $30 in advance (986-8783) . . . **Infants With Aids,** an all-October benefit, will send its proceeds to the pediatrics division at Beth Israel Medical Center for research projects. It's a series of cabaret performances at the **Duplex,** 55 Grove St. at Sheridan Square in the Village, where each night at 8 you can see performers like Julie Kurnitz, Mercedes Ellington, Reno, and Baby Jane Dexter, each of whom will donate her salary to the cause. $10 at the door of the upstairs room (255-5438).

**PERFORMANCES TO NOTE**—The city-wide **Italy On Stage** festival is well under way (see Music and Dance listings), and the first of the theater events comes along this opening week: Teatro di Roma's *Pulcinella,* by Manlio Santanelli and Roberto Rossellini, tells the tale of a 17th-century theatrical troupe on a journey to Paris; it is directed by Maurizio Scaparo and stars Massimo Ranieri. It's at the Mark Hellinger Theater, 237 W. 51st St. (757-7050), 10/9, 10 at 8; 10/11 at 3. $12 and $15. Throughout the festival, there'll be staged readings of modern Italian plays, at CUNY's Graduate School Auditorium, 42nd St. west of Fifth Ave. . . . The **Caribbean Cultural Center's Expressions '87** begins 10/10 at 8, with "The Journey: From Africa to the Americas," at CCNY's Aaron Davis Hall, Convent Ave. and 134th St. All on one program: Dinizulu and his African Dancers, Drummers, and Singers; Women of the Calabash, the White Eagles of New Orleans, dancer Dyane Harvey, and pop singer Karen Watson. $14, $12 in advance (307-7420) . . . A balladeer/storyteller from Belfast, **Ray Collins,** will hold forth at the Irish Arts Center, 10/13 at 8:30; admission's free, and the address is 553 W. 51st St. Collins relates a social history of the York Street/Sailorstown neighborhood of his native city . . . The **Audelco Black Theatre Festival** is an annual series, now going on at CCNY, 136th St. and Convent Ave., at the Aronow Theater. This weekend's show: Wesley Brown's *Boogie Woogie and Booker T.,* set in New York at the turn of the century. 10/8, 9, 10, 11 (869-3981); $12.

**CALENDAR NOTES**—The **New York Money Show**—nothing mysterious about that title, certainly, but the subject itself is a great big mystery, with secrets and problems and unknown perils and endless fascinations. The idea behind the expo at the Jacob K. Javits Convention Center 10/9–12 is to unravel some of the mystery, help the interested and curious. Exhibitors and speakers include bankers and brokers, advisers and businessmen; there'll be roundtables and lectures on mutual funds and world markets and personal financial planning and lots of other pertinent topics, and for $50 you can attend each event every day; for $20, one day; for $10, the show only, one day. 10–6 Fri.–Sun., 10–5 Mon. . . . A lively **Hungarian Folk Music and Dance Festival** will be open to everybody with the necessary stamina, 10/10, at P.S. 6, 45 E. 81st St. A folk-dance workshop by the Ujstilus Hungarian Folk Music Ensemble, 4–7 p.m., is $5, and from 8 to 11 p.m., you can show off what you learned at a dance party with entertainment, $7; an all-day ticket is $10. At evening's end, you'll be able to do the czardas, verbunk, and ugros with the best of them (718-672-6399) . . . Brooklyn's **Promenade Art Show** will be up over Columbus Day weekend, 10/10–12, 10–6, along the Brooklyn Heights Esplanade, Remsen to Clark Sts. The juried exhibtion includes painters and graphics artists along with craftsmen and photographers . . . You buffs out there will want to know about the upcoming **National Wrestling Convention for Fans,** 10/10, 11 at the Penta Hotel, Seventh Ave. and 33rd Sts., a drawing card for managers and such grunt-and-groaners as Killer Kowalski and the Haiti Kid, as well as the knowledgeable public. Auctions, contests, merchandise, films, collectibles; 11–7, $12 or in advance $9 (516-746-9626).

## TOURS

**UPPER EAST SIDE**—A walk with Marymount College Tarrytown and architectural preservationist Andrew S. Dolkart, who will emphasize the "surviving" buildings. 10/10 at 10:30 a.m., meet on N.E. corner of Fifth Ave. and 78th St. $15 (914-631-3200).

**DOMINICAN AND PUERTO RICAN IMPRIMATURS: WASHINGTON HEIGHTS**—A four-hour tour with the Museum of the City of New York (534-1672; ext. 236). 10/11, before 11 a.m., meet on S.E. corner of Cathedral Pkwy. (110th St.) and Broadway. Includes stores, churches, housing, and ethnic institutions. $10; lunch stop along the way (you buy your own).

**NEW YORK WALK-ABOUT**—10/10 at 10 p.m.: **Nocturnal New York,** "Shadows of Eventide"; phone for meeting place. 10/11 at 11 a.m. or 2 p.m.: **Lower East Side,** "Home of Immigrants"; meet on S.W. corner of Grand and Chrystie Sts. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6.

**TOURS WITH THE 92ND STREET Y**—Advance registration is required (996-1105). Also call about out-of-town tours. 10/6, 10 a.m.–noon: visit a few "elegant restaurants" to talk with decorators, chefs, and staffs. 10/11, 11 a.m.–3: Lower East Side holiday tour; $13. 10/11, 1–4: the Garment Center; $10. 10/11, 1–4; Isadora Duncan's New York. Also, call about Sukkot tours.

**IN GEORGE WASHINGTON'S FOOTSTEPS**—Lower New York in its early days, with Michael Levin. 10/11, 1:30–3 p.m.; $7. Phone for meeting place: 924-7187.

**PROSPECT PARK ENVIRONMENTAL CENTER TOUR**—10/10 at 1, "Prospect Park Through the Camera's Eye," with photographer-naturalist Ray Pfortner. Meet at the Picnic House (718-788-8500 for directions). $4; children, $2.

**BRIGHTON BEACH**—10/11, a walk at 11 a.m., with the Committee to Preserve Brighton Beach. Includes history, the Boardwalk, and foods of the neighborhood. $5 (718-332-6749).

**SHOREWALKERS OF NEW YORK**—10/11, meet at 11 a.m., Borough Hall, Court and Montague Sts., Brooklyn, for a walk on the Esplanade to Fulton Ferry Landing and across the Brooklyn Bridge. $3 contribution. Information on schedules: Shorewalkers, 241 W. 97th St., N.Y. 10025.

**LOOK FOR WILD FOODS**—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 10/10, Central Park. 10/11, Greenbelt, S.I. 10/12, Kissena Park, Queens.

**OUTDOORS CLUB**—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 10/10 at 11 a.m., meet outside Brooklyn Bridge IRT subway station at City Hall Park for a walk in Chinatown, Little Italy; $1 (876-6688). 10/11 at 1, meet on N.E.

corner of Sixth Ave. and 23rd St., for a walk along the old Ladies' Mile; $1 (929-6038).

## SPORTS

**FOOTBALL—Giants:** Giants Stadium, East Rutherford, N.J. (201-935-8222). 10/5 at 9: vs. San Francisco; 10/11 at 4: vs. Washington. Schedule is tentative pending the outcome of the strike.

**FENCING**—Hunter College Sportsplex, 68th St. and Lexington Ave., West Building (977-4150). This British-American fencing tournament features the top sabreurs, foilists, and épéeists from the United Kingdom and the United States. 10/11 at 1 (preliminaries) and 7 (finals). $5 (available at the door).

**BOXING**—Madison Square Garden Felt Forum (563-8300). 10/9 at 8. New York's Finest vs. the Italian Police Champs. $20 . . . 10/10 at 2:30. Michael Olajide vs. Frank Tate for the IBF World Middleweight Championship; plus, 7 preliminary bouts. $25–$50.

**WRESTLING**—Madison Square Garden Felt Forum (563-8300). Women's professional wrestling matches. 10/10 at 9. $9.50–$25.

**HOCKEY—Rangers** Madison Square Garden Arena (563-8300). 10/8 at 7:30: vs. Pittsburgh; 10/12 at 7:30: vs. Minnesota. $10–$25 . . . **New Jersey Devils** Brendan Byrne Arena, East Rutherford, N.J. (201-935-6050). 10/9 at 7:45: vs. Pittsburgh; 10/14 at 7:45: vs. Hartford. $10–$19.

**STEPS—Coca-Cola Classic**—10/10 at 10 a.m.: Over 2,000 runners of all ages and paces are expected to compete in a 2-mile walking event and also a 2-mile run. Both events will begin and end at West Park Drive and 67th St. (Tavern On the Green) and are sponsored by the New York Road Runners Club (860-4455). $7 (NYRRC members); $10 (nonmembers); also, 10/10 at 9:30 a.m.: A ¼-mile Pee-wee Run at the same location for ages 2–6. $3 . . . **Brooklyn Biathlon**—10/11 at 8 a.m.: Over 800 competitors are expected to participate in this fourth race of the Goldome Big Apple Biathlon Series. The day will begin with a 3-mile run around Prospect Park starting and finishing at the lower parking lot; immediately after completing the run, the participants will mount their bikes and cycle 20-miles around Brooklyn on major highways. The bike course will start and finish at the lower parking lot in Prospect Park; the race will end with a second 3-mile run around Prospect Park. Vantage points to view the race include the start/finish line in Prospect Park, the entire length of Ocean Parkway, and the overpasses on the Prospect Expressway. Call 288-5661.

**HORSE RACING**—Belmont, for the fall meeting, through 10/19 (718-641-4700). Daily, except Tue.; post time, 1. $3, $5. Featured: 10/10, Jockey Club Gold Cup (WFA); Vosburgh; Rare Perfume; 10/11, Kelso Handicap; 10/12, Athenia Handicap.

## CHILDREN

**ILLUSION AND PRIEST IDIGITATION**—Father Jerry presents a program of magic, mirth, and mystery. 10/9 at 8. Incarnation School Hall, 89-15 Francis Lewis Blvd. (1 block south of Hillside Ave.), Queens Village, Queens (718-465-8534). $6.

**YOU + ME = WE**—A collage of stories, songs, and poems about childhood. Every Sat., 10/10–11/21 at 1 and 3:30 and Sun., 11/15, 22 at 3:30. Hartley House Theatre, 413 W. 46th St. off Ninth Ave. (666-1716). $5.

**THE CAT IN THE CASTLE!**—A musical for children written and directed by Bill Solly. Every Sat. and Sun., 10/10–11/14 at 3. Wings Theatre Company, 112 Charlton St. (645-9630). $10.

**ALICE IN AMERICA**—A musical based on the classic *Alice in Wonderland,* presented by the Cafe Players. 10/9, 16, 18 at 3:30; 10/10, 17 at noon; 10/11 at 1; 10/24 at 5:30. The Greek Orthodox Church of the Annunciation, West End Ave. at 91st St. (662-0585). $5.

**THUNDERCATS LIVE!**—Children can enjoy their favorite television characters in this new stage musical. 10/9 at 7:30; 10/10 at 11 a.m. and 3; 10/11 at 1 and 5. Madison Square Garden Arena (563-8300). $12.50; $10.

**SATURDAY FUN**—10/10 noon–2: Dan Hurley, the 60-second novelist, will produce an instant novel about you; at 1: Celebrate an afternoon with Barbie; at 1–3: Beat your opponent in an exciting game of Instant Replay. FAO Schwarz, 767 Fifth Ave. (644-9400). Free.

**PUPPET SHOWS**—*Around the World in 80 Days.* The Jules Verne story told by puppets of all kinds. 10/12, 18 and 11/1, 15, and 29 at 1 and 3 . . . *Jack and the Beanstalk.* The traditional English version of the story told by puppets and a "live" giant. 10/11, 25 and 11/8, 22 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

**A DAY WITH DISNEY**—A day of fun including "mouser-cising" with Mickey (aerobic lessons); also, Disney video showings. 10/10, noon–2. Lord and Taylor, Fifth Ave. and 39th St., 7th floor (391-3344). Free.

**CINDERELLA GOES DISCO!**—See an updated version of this story, which includes audience participation. Every Sat. and Sun., at 1, 3, and 4 through October. South Street Seaport, American Nook and Cranny Theatre, 12 Fulton St. (797-9022). $3; adults, $5.

**STORY HOUR**—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

**LONG RUNNERS—Mostly Magic**—Magicians Brian McGovern and Imam every Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** *The Funzapoppin' Show,* 10/11 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. off C.P.W. (874-3297). $4 (reserve).

**CENTRAL PARK PROGRAMS—Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/10, 1–2:30: "Weaving With Wood and Walnuts"—Stir the dye pot, color the wool, and weave. Free (reserve).

**NEW YORK HALL OF SCIENCE**—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). Opening of the DARTS Program (Discover Activities Related to Science) which allows children ages 6 and older and their families to enjoy weekly science workshops. 10/10, 11 a.m.–noon and 10/11, 1–2: "Science in a Shoebox"—Participants use everyday household items to analyze some unusual and mysterious scientific concepts. $8, first child and adult and $3 for each additional child (includes materials, take-home items, and admission to the Hall). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

**CHILDREN'S MUSEUM OF MANHATTAN**—314 W. 54th St. (765-5904). 10/10–12 at 1 and 3: "Columbus Sails His Ship"—A mapmaking workshop which takes you back to the time of Columbus. Retrace the famous explorer's steps by creating a map of the New World; also, hear an old settler's story of "Crazy Annie"; on 10/10 at 2: "Poko Puppets"—Larry Engler will perform and demonstrate a wide variety of puppets. Tue.-Fri. 1–5; weekends. 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 81st St. 10/10–11: "Dragons, Lizards, and Snakes." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *Dragon's Fears, The Seventh Mandarin,* and *Why Mosquitos Buzz in People's Ears*; slide talk and gallery hunt: Sun., 1 and 3, Uris Conference Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free.

**BROOKLYN CHILDREN'S MUSEUM**—145 Brooklyn Ave. (718-735-4400). 10/9: "Mask Measurement"; 10/10: "Live Animals and Time Tales"; 10/11: "Greenhouse and Dr. Dimension"; 10/12 at 2:30: "Rhythm Educators"—Rhythms and instruments from Africa and the Caribbean; also, "Doctor Dimension and the Rulers of the Universe," a new children's exhibit; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Hours: Mon., Wed., and Fri. 2–5; Thu. (special family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

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# NIGHTLIFE DIRECTORY

| KEY TO ABBREVIATIONS | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## POP/JAZZ

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts.** (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 10/7: Gib Veconi Trio. 10/8: Charles Blenzig Trio. 10/9: Joe Costello Trio. 10/10: Nancy Banks Trio. 10/11: Christiane Drapkin. 10/12: Bill Charlap Trio. 10/13: John Simon Trio. **AE, CB, DC.**

**THE BITTER END—149 Bleecker St.** (673-7030). 10/7: The Press Gang; Crooks. 10/8: Tina Shafer; Vida Simon. 10/9: Vinyl Virgin; Unda Cova. 10/10: Detour; The Crows. 10/11: Steve Holly and Jim Vivino Revue. 10/12: Ed Palermo; The Madding Crowd. 10/13: Jeff Horn; Comedy night. **No credit cards.**

**BLUE NOTE—131 W. 3rd St.** (475-8592). Through 10/11: Wynton Marsalis Quintet, Tue.–Sun. 9 and 11:30, with an extra show Fri. and Sat. at 1:30 a.m. 10/12 at 9, 11 and 1 a.m.: Ray Drummond All Stars with Manny Boyd, Tom Harrell, Niels Lan Doky and Alvin Queen. 10/13–18: Sarah Vaughan and Her Trio. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

**THE BOTTOM LINE—15 W. 4th St.** (228-7880). 10/7: Buster Poindexter and His Banshees of Bleu. 10/8: Chris Williamson; Liz Story. 10/9, 10: Michael Brecker Band. 10/11: Jonathan Edwards; Schooner Fare. 10/13: Scott Johnson and Musicians; Daniel Lentz. **No credit cards.**

**BRADLEY'S—70 University Pl., at 11th St.** (228-6440). Through 10/10: Pianist Oliver Jones with Red Mitchell. 10/11: Red Mitchell Trio with Bill Mays on piano. 10/12–17: Pianist Kenny Barron with Red Mitchell on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

**CARLOS 1—432 Sixth Ave., at 10th St.** (982-3260). Supper club. Through 10/11: The Buddy Tate Quartet, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 10/12 at 8 and 10: Bucky and John Pizzarelli, Jr. 10/13–18: Hank Jones Quartet. **AE, CB, DC, MC, V.**

**EAGLE TAVERN—355 W. 14th St.** (924-0275). 10/9: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. **No credit cards.**

**FAT TUESDAY'S—190 Third Ave.** (533-7902). Through 10/11: Astrud Gilberto. 10/12: Les Paul Trio. 10/13–18: Shirley Horn Trio and Valerie Capers Trio. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

**5 & 10 NO EXAGGERATION—77 Greene St.** (925-7414). 1940s-style antiques store and restaurant. 10/10 from 8–10: Susan Borofsky. **AE, MC, V.**

**GREENE STREET CAFE—101 Greene St.** (925-2415). Multi-level floors for entertainment. 10/7, 8: Walter Norris. 10/9: Peter Malinverni. 10/10: Walter Norris. 10/11: Nat Jones. 10/13–17: Dennis Moorman. **Upstairs:** 10/8 at 8: Tommy Koenig; followed by Hayden Stone at 10. 10/9 at 8: Joanne Sephine, followed by The High Heeled Women at 10, and David Raleigh at 11:30. 10/10 at 8: Carol Dorian, followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

**GREGORY'S—63rd St. and First Ave.** (371-2220). 10/7–10 from 10–3 a.m.: Singer-pianist Marty Phillips with Lonnie Plaxico on bass. Sun. and Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

**HORS D'OEUVRERIE—1 World Trade Center** (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

**J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor** (666-3600). 10/7: Peter Dean Trio. 10/8: John Pizzarelli, Jr. Trio. 10/9: Richard Rodney Bennett. 10/10: Judy Barnett Trio. 10/12: Dick Hyman. 10/13: Joe Derise Duo. **AE, CB, DC, MC, V.**

**KENNY'S CASTAWAYS—157 Bleecker St.** (473-9870). 10/7: Inteplay; Kids After Dark. 10/8: Triple Z; 24-7 Spy. 10/9: Y Fly to London; Lisa Lowell. 10/10: Faces in the Crowd; The Swing. 10/11: Pell Mell. 10/12: Yah - Zee. 10/13: Gotham Good News; Steppin Outs. **No credit cards.**

**KNICKERBOCKER SALOON—33 University Pl.** (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/10: Pianist Don Friedman with Harvie Swartz on bass. 10/11, 12: Pianist Harry Connick Jr. 10/13–17: Pianist Vladimir Shafranov with Bob Cranshaw on bass. **AE, MC, V.**

**MICHAEL'S PUB—211 E. 55th St.** (758-2272). Through 10/10: Jazz/pop singer Mel Torme in *To Fred Astaire and Buddy Rich.* Two shows nightly at 9 and 11. 10/13–31: Mary Wilson. Closed Sun. **AE, DC, MC, V.**

**MIKELL'S—760 Columbus Ave., at 97th St.** (864-8832). 10/7: Toni Lewis. 10/9, 10: Randy Weston's African Rhythm. **AE, CB, DC, MC.**

**RED BLAZER TOO—349 W. 46th St.** (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Howie Wyeth barrelhouse piano.Tue.: Big Nick Nicholas and his group. **AE, CB, DC, MC, V.**

**THE RITZ—119 E. 11th St.** (254-2800). Dance to the Big Beat. 10/8: Little Steven. 10/10: Bodeans; The Mercy Seat. **No credit cards.**

**THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia.** (677-7630). 10/7: The Mighty Few. 10/10: BMT's with Tommy Burns. 10/11: Hellhounds. 10/12: Connor and Josh. 10/13: Sweetones. **AE, MC, V.**

**SWEET BASIL—88 Seventh Ave. So.** (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 10/11: David Murray Octet. 10/12: Gil Evans' Orchestra. 10/13–18: Art Farmer, Benny Golson Jazztet featuring Curtis Fuller. Three shows nightly from 10. **AE, MC, V.**

**SWEETWATER'S—170 Amsterdam Ave., at 68th St.** (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 10/10: Marlena Shaw. Shows Tue.–Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 10/13–17: Jazz violinist and singer Noel Pointer. **AE, DC, MC, V.**

**TRAMPS—125 E. 15th St.** (777-5077). 10/7: Rude Buddha. 10/8: Lone Cowboys, Cucumbers of a Mesh Media Cult. 10/9, 10: Sleepy La Beef. 10/11: Tula Vera; Tall Lonesome Pines. 10/12: Dots Will Echo. 10/13: Derwyn Frost Band; More Pagan Music. Shows from 9. **No credit cards.**

**VILLAGE GATE—Bleecker and Thompson Sts.** (475-5120). 10/12: "A Night of Voices" with Frankie Ruiz and his Orchestra, Jose Alberto "El Canario" and guest soloist Urszula Dudziak. **AE, MC, V.**

**VILLAGE VANGUARD—178 Seventh Ave. So.** (255-4037). Through 10/11: Pianist Steve Kuhn, with Ron Carter on bass and Al Foster on drums. 10/12: Mel Lewis and the Jazz Orchestra. 10/13–18: The Dorothy Donegan Trio. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

**THE WEST END—2911 Broadway** (666-9160). 10/7–11: "Big Nick" Nicholas. 10/12: Comedy Out of Control with Steve Solis, Jedda Jones and others. 10/14–18: Warren Chiasson Ensemble. Jazz, Tue.–Sun. from 9. **MC, V.**

**ZINNO—126 W. 13th St.** (924-5182). Italian restaurant with music nightly 8. Through 10/10, 12–17: Pianist Junior Mance with Marty Rivera on bass. 10/11, 18: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

## COUNTRY/WESTERN

**LONE STAR CAFE—Fifth Ave., at 13th St.** (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/7: Oliver Lake and Jump Up and Axiom. 10/8: Rock-Night. 10/9: Roomful of Blues. 10/10: Mick Taylor. 10/11: The Gadd Gang. **AE, CB, DC, MC, V.**

**O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts.** (751-5470). Country-music hangout. **AE, DC, MC, V.**

## COMEDY/MAGIC

**CAROLINE'S AT THE SEAPORT—89 South St., Pier 17** (233-4900). Restaurant with cabaret. Through 10/11: Comedian Gilbert Gottfried. Shows at 9, plus Fri.–Sat. at 11:30. 10/13–18: Comedian Richard Belzer. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

**CATCH A RISING STAR—1487 First Ave.** (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

**COMIC STRIP—1568 Second Ave., bet. 81st–82nd St.** (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.** (593-1650). Through 10/11: Mike Saccone, Scott Bruce, Ben Creed, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

**IMPROVISATION—358 W. 44th St.** (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

**MONKEY BAR—60 E. 54th St., in the Elysee Hotel** (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

**MOSTLY MAGIC—55 Carmine St.** (924-1472). Nightclub-theater featuring magic and comedy. 10/7: Magician Imam and comedian Terry Day. 10/8: Magician Torkova and Terry Day. 10/9, 10: Comedian/magician George Schindler and comedian Vincent Girardi. 10/13: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

**STAND-UP NEW YORK—236 W. 78th St.** (595-0850). Club with comics from TV and the national club scene. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

## DANCING

**HIDEAWAY—32 W. 37th St.** (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

**JIMMY WESTON'S—131 E. 54th St.** (838-8384). Restaurant which serves up jazz and dancing. Through 10/17: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

**PRIVATE EYES—12 W. 21st St.** (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

**RASCAL'S DOWNTOWN—12 E. 22nd St.**(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

**ROMA DI NOTTE—137 E. 55th St.** (832-1128). Italian restaurant featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

**ROSELAND—239 W. 52nd St.** (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

**S.O.B.'S—204 Varick St.** (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/7, 8: Mutabaruka and Chalice. 10/13: Thiago De Mello and Amazon. 10/14, 15: Yellowman. **AE, CB, DC, MC, V.**

## CABARET

**THE BALLROOM—253 W. 28th St.** (244-3005). Every Wed.–Sat. at 6:30: Singer-pianist Arthur Siegel. Through 10/17 at 9: Anita Ellis.10/8–10 at 11: Mixed Doubles. **AE, MC, V.**

**CAFE VERSAILLES—151 E. 50th St.** (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

**CHIPPENDALES—1110 First Ave., at 61st St.** (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

**DUPLEX—55 Grove St.** (255-5438). Cabaret–piano bar. 10/7 at 8: Carol Leifer; Cooper, Fike and Woods at 10. 10/8 at 8: Kate Lyn Reiter; Michael Schaeffer at 10. 10/9 at 8: Marta Sanders; Weekend Comedy at 10 and midnight. 10/10 at 8: Mary Jo Gennaro; Weekend Comedy at 10 and midnight. 10/11 at 8: Joan Barnhill; Shellen Lubin at 10. 10/12 at 8: Reno; Brewer & Madden at 10. 10/13 at 8: Helen Klass; Meg Young and Eric John at 10. **No credit cards.**

**HAMBURGER HARRY'S—145 W. 45th St.** (840-0566). **Skylight Lounge:** *Harry's 45th St. Revue,* an evening of 80's vaudeville, starring Nancy Lombardo, Scott Blakeman, Michael Shaffer, Bad Attitudes, Breslau and Tiedemann, Semarne and Rennie, every Wed.–Sat. at 9 with an extra show Fri.–Sat. at 11. **AE.**

**JAN WALLMAN'S—49 W. 44th St.** (764-8930). Restaurant-cabaret. 10/7: Ron Doster with Jeff Phillips on bass. 10/8: Harvey Granat with pianist David Lahm. 10/11: Claiborne Cary with pianist Gregory Toroian. 10/12: Julienne Marie Scanlon with pianist Wes McAfee. 10/13: Anya Turner sings *One Damn Thing After Another* with pianist Robert Grusecki. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

**PALSSON'S—158 W. 72nd St.** (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

**PANACHE—149 E. 57th St.** (935-0244). 10/7 at 8: Cynthia Crane. 10/8 at 8: Mary Jo Gennaro. 10/9 at 8: Carol Tomlinson. 10/10 at 8: Diana Templeton with Joe Bousard. 10/12 at 8: Greta. **AE, MC, V.**

**TROCADERO—91 Charles St., at Bleecker St.** (242-0636). 10/9 at 8: Bob Marks' Spotlite night. 10/10 at 8: Have I Got A Mate For You!; Rossana San Antonio at 10:30. 10/12 at 8: Showcase. **AE, CB, DC, MC, V.**

## HOTEL ROOMS

**ALGONQUIN—59 W. 44th St.** (840-6800). Through 11/7: Montgomery, Plant and Stritch, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

**CARLYLE—Madison Ave. and 76th St.** (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

**DRAKE—440 Park Ave., at 56th St.** (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

**INTER-CONTINENTAL—111 E. 48th St.** (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

**MARRIOTT MARQUIS—Broadway and 45th St.** (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

**NOVOTEL—52nd St. and Broadway.** (315-0100) **Wine Bistro:** Singer-pianist Elyse Moore plays Thu.–Sat. at 6 and 9:30, Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

**OMNI PARK CENTRAL—Seventh Ave. and 55th St.,** (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

**PARKER MERIDIEN—118 W. 57th St.** (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

**PLAZA—Fifth Ave. at 59th St.** (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

**SHERATON PARK AVENUE—45 Park Ave., at 37th St.** (685-7676). **Judge's Chamber:** Through October: Pianist Billy Kirsch with Bucky Calabrese on bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

**U.N. PLAZA—44th St., bet. First and Second Aves.** (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

**WESTBURY—Madison Ave., at 69th St.** (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts.** (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

**LE VERT GALANT—109 W. 46th St.** (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

**MARTY'S EAST—209 E. 56th St.** (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

**MRS. J'S SACRED COW—228 W. 72nd St.** (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

**NICKELS—227 E. 67th St.** (794-2331). Every Tue.–Sat. from 8: Singer-pianist Lee Glantz. **AE, DC, MC, V.**

**RUPPERT'S—Third Ave. at 93rd St.** (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

**STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts.** (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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# RADIO
## HIGHLIGHTS

## *Wed., Oct. 7*

**3:00/WNCN—Beethoven:** Trio in B-Flat, Op. 11; **Ravel:** *Daphnis et Chloé:* Suite No. 2.

**WNYC—Copland:** Organ Sym.

**4:00/WQXR-AM/FM—Beethoven:** Sextet in E-Flat, Op. 81b; **Saint-Saens:** Violin Cto. No. 1 in a; **Stravinsky:** *Scherzo Fantastique.*

**5:00/WNCN—Vivaldi:** Sonata for Oboe in c; **Wagner:** *Lohengrin:* Prelude to Act I.

**6:00/WNCN—Purcell:** *Gordian Knot Untied:* Incidental Music.

**8:00/WNCN—Rachmaninoff:** *The Rock,* Op. 7; **Fontana:** Sonata.

**WNYC—**"Improvisations." The Billy Bang Quintet and Henry Threadgill's Wind & String Ensemble.

**WQXR-AM/FM—Holst:** *The Planets.*

**9:00/WNCN—J. C. Bach:** Sym. in B-Flat, Op. 18, No. 2; **Tchaikovsky:** Sym. No. 2 in c, Op. 17, "Little Russian."

**9:06/WQXR-AM/FM—**"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

## *Thu., Oct. 8*

**3:00/WNCN—Brahms:** Sonata for Violin and Piano No. 3 in d, Op. 108; **Ravel:** *Valses nobles et sentimentales.*

**WNYC—Ireland:** Preludes for Piano.

**4:00/WQXR-AM/FM—Lully:** *Amadis:* Suite; **Poulenc:** Sonata for Flute and Piano.

**5:00/WNCN—Beethoven:** Fantasia in g, Op. 77; **Elgar:** Serenade for Strings in e, Op. 20.

**6:00/WNCN—Vivaldi:** Cto. for Bassoon in C.

**8:00/WNYC—**"The Frick Collection Concerts." The Amadeus Winds. **Mozart:** Divertimento in F; Duets for 2 Natural Horns; Divertimento in E-Flat; Sonata for Bassoon and Cello.

**8:05/WQXR-AM/FM—Schubert:** Sym. No. 8 in b; **Bartok:** Dance Suite.

**9:00/WNCN—**"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Liza Minnelli in concert. A presentation of selections from the singer's three-week engagement at Carnegie Hall in May and June of 1987.

## *Fri., Oct. 9*

**3:00/WNCN—Dvorák:** Suite in A, Op. 98b; **Bach:** French Suite No. 5 in G.

**WNYC—Tchaikovsky:** "Manfred" Sym.

**4:00/WQXR-AM/FM—Debussy:** *Images;* **Avison:** Cto. Grosso No. 1 in A; **Mussorgsky:** *Pictures at an Exhibition:* "The Old Castle."

**5:00/WNCN—Wassenaer:** Cto. Armonico in A; **Schubert:** Impromptu in f, Op. 142, No. 1.

**6:00/WNCN—Verdi:** *Macbeth:* Ballet Music.

**8:00/WNCN—Haydn:** Sym. No. 96 in D, "Miracle"; **Liszt:** *Les Préludes.*

**8:05/WQXR-AM/FM—Beethoven:** Sym. No. 5 in B-Flat; **Borodin:** *Prince Igor:* Ov.

**WNYC—**"1987 Bayreuth Festival." A new production of *Lohengrin,* designed by Werner Herzog and conducted by Peter Schneider.

**9:00/WNCN—Wagner:** Sym. in C; **Handel:** *Teseo:* Ov.

**9:06/WQXR-AM/FM—**Detroit Symphony Orchestra. Gunther Herbig, conductor. **Schubert:** Sym. No. 8 in b, "Unfinished"; **Mahler:** Sym. No. 5 in c-sharp.

## *Sat., Oct. 10*

**10:00 a.m./WNCN—Mozart:** Sonata for 2 Pianos in D; **Haydn:** Qt. in E-Flat, Op. 33, No. 2.

**WNYC—Mozart:** Nocturnes and Canzonettas; **Schumann:** Fantasy in C.

**10:04 a.m./WQXR-AM/FM—**"Piano Personalities." Alexis Weissenberg. **Bach:** Partita No. 5 in G; **Debussy:** *Estampes;* **Chopin:** Waltzes, Op. 64, Nos. 7 and 8; **Rachmaninoff:** Preludes, Op. 32, Nos. 4, 5, and 6.

**11:00 a.m./WNCN—Haydn:** Qt. in D, Op. 20, No. 4.

**WNYC—Verdi:** *La forza del destino.*

**11:04/WQXR-AM/FM—Rossini:** Sonata No. 3 in C for Strings; **Griffes:** *Roman Sketches:* "The White Peacock."

**12:00/WNCN—Schumann:** *Carnival Jest From Vienna,* Op. 26; **Boccherini:** Qnt. in E-Flat, Op. 29, No. 5.

**WNYC—Griffes:** "The White Peacock"; **Prokofiev:** Sym. No. 5.

**12:05/WQXR-AM/FM—Haydn:** Cello Cto. in c; **Debussy:** *Images Pour Orchestre:* "Iberia."

**1:00/WNCN—Verdi:** Qt. in e; **Mozart:** Sym. No. 17 in G.

**WNYC—Piston:** *The Incredible Flutist;* **Britten-Bedford:** *Death in Venice Suite.*

**2:00/WNYC—**"Stokowski the Visionary." **Bach:** Passacaglia and Fugue in c; **Schoenberg:** *Gurrelieder:* Excerpts.

**2:05/WQXR-AM/FM—**"Saturday Afternoon at the Opera." **Puccini:** *Turandot* (Sutherland, Pavarotti, Caballe, Ghiaurov, John Aldis Choir and London Phil./Mehta).

**5:00/WNCN—Haydn:** Sym. No. 55 in E-Flat, "Schoolmaster"; **Poulenc:** Cto. for 2 Pianos in d.

**5:04/WQXR-AM/FM—**"Music Mountain Chamber Music Series." Meliora Quartet. **Beethoven:** Qt. in c, Op. 18, No. 4; **Shostakovich:** Qt. No. 7 in F-Sharp.

**6:00/WNCN—Saint-Saens:** Sym No. 2 in a, Op. 55; **Handel:** Sonata for Violin and Harpsichord in F, Op. 1, No. 12.

**7:00/WNCN—Stravinsky:** *Pulcinella Suite;* **Beethoven:** *Bagatelles,* Op. 33.

**8:05/WQXR-AM/FM—**The Cleveland Orchestra. David Zinman, conductor; violinist Elmar Oliviera. **Adams:** *Trumba Lontana;* **Barber:** Violin Cto.; **Prokofiev:** Sym. No. 5.

**9:00/WNCN—**"Saturday Night Opera." **Wagner:** *Lohengrin* (Armstrong, Connel, Hoffmann, Roar, Bayreuth Festival Chorus and Orch./Nelsson).

## *Sun., Oct. 11*

**10:00 a.m./WNCN—**"Classic Guitar." **Bach:** Suite for Lute No. 1 in e; **Handel:** Sarabande and Variations.

**WNYC—Berkeley:** Serenade for Strings; **Poulenc:** Sextet.

**11:00 a.m./WNCN—Parry:** *Overture to an Unwritten Tragedy.*

**WNYC—**"Clara Schumann: A Belated Birthday Tribute."

**12:00/WNCN—Lehár:** *Wiener Frauen:* Ov.; **Arne:** Cto. for Harpsichord No. 5 in g.

**1:00/WNCN—**Chicago Symphony Orchestra. Georg Solti, conductor; mezzo-soprano Janet Baker. **McCabe:** Cto. for Orch.; **Elgar:** *Sea Pictures,* Op. 37; *Enigma Variations,* Op. 36.

**WNYC—Bartok:** *Music for Strings, Percussion, and Celesta;* **Panufnik:** Concertino.

**1:04/WQXR-AM/FM—**"The Mumm Champagne Classical Music Record Awards of 1987." With Dame Kiri Te Kanawa, New York Virtuosi, Robert Merrill, and Richard Stolzman and the Canadian Brass.

**3:00/WNCN—Durante:** Cto. for Strings and Continuo in A, "La Piazza"; **C.P.E. Bach:** Trio Sonata in G.

**3:04/WQXR-AM/FM—**The New York Philharmonic. Giuseppe Sinopoli, conductor; mezzo-soprano Florence Quivar, New York Choral Artists, Brooklyn Boy Chorus. **Mahler:** Sym. No. 3 in d.

**4:00/WNCN—Telemann:** Sonata for Bassoon and Continuo in f; **Mozart:** Divertimento in B-Flat.

**5:00/WNCN—Vivaldi:** Cto. for Flute, Strings, and Continuo in D, Op. 10, No. 3, "Il Gardellino."

**6:00/WNCN—Vivaldi:** *Four Seasons:* "Autumn," Op. 8, No. 3.

**7:00/WNCN—Graupner:** Cto. for Bassoon in c; **Bach:** Brandenburg Cto. No. 3 in G.

**8:00/WNCN—Chopin:** Ballade No. 4 in f, Op. 52; **Haydn:** Trio for Baryton No. 37 in G.

**WNYC—**"After Eight." With Nancy Shear. Tony Randall, guest.

**8:05/WQXR-AM/FM—**"Sunday Night at the Opera." **D'Albert:** *Tiefland* (Marton, Kollo, Weikl, Moll, Munich Radio Orch. and Chorus/Janowski).

**9:00/WNCN—Elgar:** Cto. for Cello in e, Op. 85; **Telemann:** Solo for Violin and Continuo in A.

## *Mon., Oct. 12*

**3:00/WNCN—Beethoven:** Minuet in G; **Porpora:** Cto. for Cello and Strings.

**WNYC—Koechlin:** *Les Bandar-Log.*

**4:00/WQXR-AM/FM—J. C. Bach:** Cello Cto. in c; **Copland:** *Four Piano Blues.*

**5:00/WNCN—Milhaud:** *Saudados de Brasil:* Second Group; **G. Böhm:** Cto. in F.

**6:00/WNCN—Mussorgsky:** *Night on Bald Mountain.*

**8:00/WNYC—**The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. **Bolcom:** Sym. No. 4; **Glazunov:** Violin Cto. in a, Op. 82; **Schumann:** Ov. to *Genoveva,* Op. 81.

**8:05/WQXR-AM/FM—Wagner:** *Das Rheingold:* "Entrance of the Gods Into Valhalla"; **Mendelssohn:** Sym. No. 3 in a, "Scotch."

**9:00/WNCN—Chopin:** Cto. for Piano No. 1 in e, Op. 11; **Wagner:** *Rienzi:* Ov.

**9:06/WQXR-AM/FM—**The Boston Symphony Orchestra. Seiji Ozawa, conductor; Alexis Weissenberg, piano. **Chopin:** Piano Cto. No. 1 in e; **Tchaikovsky:** Sym. No. 6 in b, "Pathétique."

## *Tue., Oct. 13*

**3:00/WNCN—Bottesini:** Grand Cto. in f-sharp for Double Bass; **Satie:** *Gymnopédies* Nos. 1 and 3.

**WNYC—Ornstein:** Violin Sonata.

**4:00/WQXR-AM/FM—Brahms:** Four Piano Pieces, Op. 119; **Grieg:** *In Autumn;* **Pergolesi:** Concertino No. 3 in A.

**5:00/WNCN—Galuppi:** Trio Sonata in G; **Mendelssohn:** *Fantaisies,* Op. 16.

**6:00/WNCN—J. C. Bach:** Cto. for Keyboard in C, Op. 7, No. 1.

**8:00/WNCN—**"WNCN Live."

**WNYC—**The Baltimore Symphony Orchestra. **Weisgal:** *Loves' Wounded;* **Mahler:** Sym. No. 6.

**8:05/WQXR-AM/FM—Tchaikovsky:** Sym. No. 6 in e.

**9:00/WNCN—Beethoven:** Cto. for Piano, Violin, Cello, and Orch. in C, Op. 56; **Barber:** Adagio for Strings, Op. 11.

**9:06/WQXR-AM/FM—**The Philadelphia Orchestra. Riccardo Muti, conductor. **Mozart:** Divertimento No. 17 in D; **Ligeti:** *Ramifications for String Orchestra;* **Schubert:** Sym. No. 6 in C.

Unless otherwise indicated, all times are p.m. and all stations are FM.

# TELEVISION
LISTINGS

## Weekdays, October 7–9 and 12–13

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

**Please note: Because of the new fall season, schedules are subject to last-minute changes.**

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
M Tue.: **Movie:** *Dummy*
S Wed., Tue.: **Movie:** *In Search of a Golden Sky*

6:05 a.m.
H Thu.: *Survival Series*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Scooby Doo*
13 *3-2-1 Contact*
M Mon.: **Movie:** *Space Camp*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Spiral Zone*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed., Mon.: *Henry's Cat*
Thu.: *17 Going on Nowhere*
Fri., Tue.: *Seabert*
M Wed.: **Movie:** *Nightwing*
Thu.: **Movie:** *The Best of Times*
Fri.: **Movie:** *Nothing but the Truth*
S Fri.: **Movie:** *A Special Kind of Love*

7:05 a.m.
S Thu.: **Movie:** *Sherlock Holmes and the Mask of Death*

7:30 a.m.
2 *Morning Program*
5 *He-Man*
9 *Jetsons*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
S Mon.: *The Bridge of Adam Rush*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Ghostbusters*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Shaker Run*
Thu.: **Movie:** *Deathtrap*
Fri.: **Movie:** *Tex*
Mon.: **Movie:** *Dragonslayer*
Tue.: **Movie:** *The Neverending Story*
M Tue.: **Movie:** *A Piece of the Action*
S Wed.: *Shelley Duvall's Tall Tales & Legends:* "Sleepy Hollow"
Tue.: **Movie:** *Ferris Bueller's Day Off*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Fri.: **Movie:** *Restless Natives*
Mon.: **Movie:** *Misunderstood*
S Thu.: *Yes Live*
Mon.: **Movie:** *Rubber Tarzan*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Rhoda*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *Code Name Emerald*
Thu.: **Movie:** *Country*
S Wed.: *The Garry Shandling Show*
Fri.: *Comedy Spotlight*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Slim Cooking*
11 *F-Troop*
31 *Body Electric*
H Wed.: **Movie:** *Thank God It's Friday*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Mork and Mindy* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Thu.: **Movie:** *The Beniker Gang*
Fri.: **Movie:** *Forbidden*
Mon.: **Movie:** *Return of the Jedi*
Tue.: **Movie:** *Once Bitten*
M Fri.: **Movie:** *Soul Man*
S Wed.: **Movie:** *The Damned Don't Cry*
Thu.: **Movie:** *Goodbye, Mr. Chips*
Fri.: **Movie:** *The Beast From 20,000 Fathoms*
Mon.: **Movie:** *Harum Scarum*
Tue.: **Movie:** *How the West Was Won*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Japan*
Tue.: *State of the Arts*
M Mon.: **Movie:** *Strange Invaders*
Tue.: **Movie:** *Funeral in Berlin*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America*
Fri.: *Eat Well, Be Well*
Mon.: *Undercover Exercise*
Tue.: *Body Pulse*
H Wed.: **Movie:** *Silver City*
M Wed.: **Movie:** *The Outlaw Josey Wales*
Thu.: *Crazy About the Movies*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *America's Black Forum*
Thu.: *Adam Smith*
Fri.: *Equal Justice*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Thu.: **Movie:** *Police Academy 3: Back in Training*
Tue.: **Movie:** *Secrets of a Mother and Daughter*
M Thu.: **Movie:** *Dancing in the Dark*
S Fri.: **Movie:** *Tough Guys*
Mon.: **Movie:** *Weird Science*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family* (except Mon.)
Mon.: **Movie:** *Treasure Island* (1950). Bobby Driscoll.
7 *Ryan's Hope*
11 *Odd Couple* (except Mon.)
Mon.: **Special:** *Columbus Day Parade* (concludes at 3)
31 Wed.: *The Health Century*
Thu.: *Oil*
Fri.: *Heimat*
Mon.: *The Complete Gilbert and Sullivan*
Tue.: *America by Design*
H Fri.: **Movie:** *Secret Places*
M Fri.: **Movie:** *Rocky IV*
Mon.: **Movie:** *The Best of Times*
S Wed.: **Movie:** *National Lampoon's European Vacation*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair* (except Mon.)
7 *Loving*
11 Wed.: **Movie:** *Spy With the Perfect Cover* (1967). Robert Lansing.
Thu.: **Movie:** *Brainstorm* (1965). Jeffrey Hunter.
Fri.: **Movie:** *Mayday: 40,000 Feet* (1976). David Janssen.
Tue.: **Movie:** *The Prisoner of Second Avenue* (1974). Jack Lemmon.
H Mon.: **Movie:** *Grace Quigley*
M Tue.: **Movie:** *A Man and a Woman*
S Thu.: **Movie:** *Just Between Friends*

1:00
4 *Days of Our Lives*
5 *Hour Magazine* (except Mon.)
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: The Adventures of Sherlock Holmes II*
Thu.: *Upstairs, Downstairs*
Tue.: *Corridos! Tales of Passion and Revolution*
H Wed.: **Movie:** *Between Friends*
Thu.: **Movie:** *Knights & Emeralds*
S Tue.: **Movie:** *Jaws 2*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
H Tue.: **Movie:** *The Lightship*
M Wed.: **Movie:** *Funeral in Berlin*
Thu.: **Movie:** *They All Kissed the Bride*
Fri.: *History of White People in America*
S Fri.: **Movie:** *The Outlaw Josey Wales*
Mon.: **Movie:** *Tough Guys*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Mystery!: Strong Poison*
Thu.: *We the People*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution*
Tue.: *The Great Space Race*
H Fri.: **Movie:** *Obsession*
Mon.: **Movie:** *Tex*
M Fri.: **Movie:** *Three Men and a Cradle*
Mon.: **Movie:** *Shanghai Surprise*
S Wed.: **Movie:** *Heller in Pink Tights*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Smurfs* (except Mon.)
13 *French Chef*
H Thu.: **Movie:** *Baby Blue Marine*
M Tue.: *British Rock*
S Thu.: **Movie:** *Summer Rental*

3:00
2 *Guiding Light*
4 *Santa Barbara* (except Wed.)
Wed.: **Baseball:** National League Championship Game #2 (concludes at 6)
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Bravestarr*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Wed.: **Movie:** *Secrets of a Mother and Daughter*
Tue.: *Behind the Scenes*
M Thu.: **Movie:** *Hard Traveling*
S Tue.: *Yes Live*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *This Old House*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Tue.: **Movie:** *Shaker Run*
M Wed.: **Movie:** *Citizen Kane*
Tue.: **Movie:** *The Spirit of St. Louis*

4:00
2 *Superior Court*
4 *Donahue* (except Wed.)
5 *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *Bionic Six*
13 21 *Sesame Street*
H Thu.: *17 Going on Nowhere*
Fri.: **Movie:** *The Worst Witch*
Mon.: **Movie:** *Between Friends*
M Fri.: **Movie:** *It's Only Money*
Mon.: **Movie:** *Soul Man*
S Wed.: *Shelley Duvall's Tall Tales & Legends:* "Sleepy Hollow"
Thu.: *Lightning—The White Stallion*
Fri.: *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"
Mon.: *The Steadfast Tin Soldier*
Tue.: **Movie:** *In Search of a Golden Sky*

4:30
2 *People's Court*
5 *Ducktales*
11 *Jem*
31 Wed., Fri.: *Mechanical Universe*
Thu.: *Postscript to War*

Mon., Tue.: *3-2-1 Contact*
H Thu.: **Movie:** *Superman*
S Mon.: *Rubber Tarzan*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Good Times*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Y.E.S. Inc.*
Thu.: *American Interest* (cc)
Fri.: *Great Decision '87*
Mon.: *Innovation*
Tue.: *Body Electric*
H Wed.: *Can a Guy Say No?*
Tue.: *Survival Series*
M Thu.: *My Geisha*
S Wed.: **Movie:** *In Search of a Golden Sky*
Fri.: *Henry Winkler Meets William Shakespeare*

5:30
2 News
5 *Facts of Life*
11 *Gimme a Break*
13 *Square One TV*
31 *City Comment*
H Fri.: **Movie:** *The Quick and the Dead* (cc)
M Wed.: **Movie:** *The Cheyenne Social Club*
Fri.: **Movie:** *American Anthem*
S Thu.: *Bambinger*

5:45
31 *News From City Hall*
H Wed.: **Movie:** *The Competition*

# Weeknights, October 7–9 and 12–13

### WED., OCT. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *New Image Teen Theatre*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *The Garry Shandling Show—25th Anniversary*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
M **Movie:** *Do You Mean There Are Real Cowboys?*

8:00
2 *The Oldest Rookie*
4 **Baseball:** American League Championship Game #1
5 **Movie:** *A Change of Seasons* (1980). Shirley MacLaine.
7 *Perfect Strangers*
9 News
11 *Hill Street Blues*
21 *Discover*
31 *We the People:* "Rights of the Accused." The judicial process, the Constitution, and their effects on the police force's ability to do its job.
H **Movie:** *Stand by Me*
N **Movie:** *A Wedding*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *You Gotta Have Art*
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
7 *Hooperman*
9 **Movie:** *Wheels* (1983). Part III of V. Rock Hudson. (Part I, Mon., 10/5 at 9.)
11 **Movie:** *Murder in Texas* (1981). Part I of II. Farrah Fawcett.
13 *Corridos! Tales of Passion and Revolution*
21 **Movie:** *Lust for Life* (1956). Kirk Douglas, Anthony Quinn. Superb film about the turbulent personal life of the tormented artist, Vincent van Gogh; Oscar for Quinn as van Gogh's close friend Paul Gauguin.
31 *Australian Movie of the Week*
M **Movie:** *The Outlaw Josey Wales*
S **Movie:** *Extremities*

9:30
7 *Slap Maxwell*
H *Comedy Hour*

10:00
2 *The Equalizer*
5 News
7 *Dynasty*
13 *Together to Mars?*

10:15
N **Movie:** *Sugarbaby*

10:30
31 *Postscript to War*
H **Movie:** *Jo Jo Dancer, Your Life Is Calling*
S **Movie:** *Teachers*

11:00
2 4 7 11 News
5 *Late Show*
9 *Simon & Simon*
13 *Independent Focus*
21 *Are You Being Served?*
31 *Video Music Box*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
M **Movie:** *The Wild Bunch*

11:45
N *International Sweethearts of Rhythm*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Sex and the Single Parent* (1979). Mike Farrell.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*

12:10 a.m.
13 *The Kitchen Presents: Two Moon July*
H **Movie:** *Out of Bounds*

12:15 a.m.
N **Movie:** *Himatsuri*

12:25 a.m.
S **Movie:** *Hot Times*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Nova:* "Death of a Star"

12:40 a.m.
2 **Movie:** *Mike Hammer: More Than Murder* (1984)

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
H **Movie:** *Shadow Play*

1:55 a.m.
7 News
M **Movie:** *Some Kind of Hero*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Girl Can't Help It* (1956). Jayne Mansfield.
9 *Home Shopping Overnight*
11 *Sanford and Son*
S **Movie:** *The Damned Don't Cry*

2:25 a.m.
7 **Movie:** *Love Among the Ruins* (1975). Laurence Olivier, Katharine Hepburn.

2:30 a.m.
4 *Matchmaker*
11 *Sanford and Son*
13 *Profiles of Nature*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan and the Red Dragon* (1946)
13 *Nature*

3:25 a.m.
H **Movie:** *Bullies*

3:30 a.m.
4 *Ben Casey*

3:35 a.m.
M **Movie:** *From Beyond*

3:50 a.m.
S **Movie:** *Joy of Sex*

4:00 a.m.
13 *Innovation*

4:02 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Mystery!: Strong Poison*

5:00 a.m.
11 *One Step Beyond*

5:05 a.m.
H *Comedy Hour*
M **Movie:** *Sudden Death*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *One-on-One*
S **Movie:** *National Lampoon's European Vacation*

### THU., OCT. 8

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)
S *The Ugly Duckling*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *Sherlock Holmes and the Mask of Death*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Death Trap*
M **Movie:** *A Man and a Woman*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *The Buddy System* (1984). Richard Dreyfuss.
7 *Sledge Hammer!*
9 News
11 *Hill Street Blues*
21 *Schooners on the Bay.* A look at the fascinating history of the New Jersey oyster boats.
31 *Dark Shadows*
N **Movie:** *Kaos*
S **Movie:** *F/X*

8:30
4 **Baseball:** American League Championship Game #2
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "Disability and Dignity." Examines the social and employment barriers the disabled face in society.
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Wiseguy*
7 **Movie:** *Star 80* (1983). Mariel Hemingway.
9 **Movie:** *Wheels* (1983). Part IV of V. Lee Remick. (Part I, Mon., 10/5 at 9.)
11 **Movie:** *Murder in Texas* (1981). Part II of II. Farrah Fawcett. (Part I, Wed., 10/7 at 9.)
13 *The Story of English*
21 31 *Mystery!: Strong Poison*
H **Movie:** *Police Academy 3: Back in Training*
M **Movie:** *A Man and a Woman: 20 Years Later*

10:00
2 *Knots Landing*
5 News
13 *Health Century*
21 *Masterpiece Theatre: The Tale of Beatrix Potter*
31 *Corridos! Tales of Passion and Revolution.* Traditional Mexican-American ballads performed by Linda Ronstadt, Clancy Brown, Daniel Valdez, and others.
S **Movie:** *Summer Rental*

10:30
H *The Hitchhiker*

11:00
2 4 7 11 News
5 *Late Show*
9 *Simon & Simon*
13 *Jazz Tonight*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
M **Movie:** *Fast Times at Ridgemont High*

11:15
N **Movie:** *Europa '51*

11:30
2 *Night Heat*
4 *David Letterman*
7 *Nightline*
11 *The Honeymooners*
21 **Premiere:** *The Many Wives of Patrick.* New comedy series about a middle-aged businessman, divorced five times, who continues to stay in contact with his ex-wives.
S **Movie:** *A Room With a View*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *The Hotel New Hampshire* (1984). Jodie Foster.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H *1st and Ten*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Discover*
H *1st and Ten*
M **Movie:** *Stitches*

12:40 a.m.
2 **Movie:** *The Fighter* (1983). Gregory Harrison.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
H **Movie:** *Dream Lover*

1:05 a.m.
N **Movie:** *Colonel Redl*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
S *Yes Live*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Man on a Tightrope* (1953). Fredric March.
9 *Home Shopping Overnight*
11 *Sanford and Son*
M **Movie:** *Stewardess School*

2:05 a.m.
7 News

2:30 a.m.
4 *Matchmaker*
11 *Sanford and Son*
13 *Profiles of Nature*

2:35 a.m.
7 **Movie:** *Hero's Island* (1962). James Mason.
S **Movie:** *The Happy Hooker*

2:50 a.m.
H *On Location*

3:00 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich and Famous*
13 *Health Century*

3:30 a.m.
4 *Ben Casey*

3:35 a.m.
M **Movie:** *Bolero*

3:50 a.m.
H **Movie:** *Foxtrap*

4:00 a.m.
11 **Movie:** *Charlie Chan in Shadows Over Chinatown* (1948)
13 *Innovation*

4:15 a.m.
5 *I Love Lucy*
S *Bambinger*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Adams Chronicles*

4:45 a.m.
S **Movie:** *Just Between Friends*

5:25 a.m.
H **Movie:** *Lucky 13*
M **Movie:** *Valet Girls*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Currents:* "Children of Poverty"

### FRI., OCT. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
S **Movie:** *A Special Kind of Love*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Tracking Wildlife"
M *Original Max Headroom Show*

8:00
2 *Beauty and the Beast*
4 **Baseball:** National League Championship Game #3
5 **Movie:** *Lost and Found* (1979). Glenda Jackson.
7 *Full House*
9 News
11 *Hill Street Blues*
21 *Nature:* "Spirits of the Forest." A visit to the island of Madagascar, off the east coast of Africa, for a look at the plants and animals which have evolved in total isolation for over a million years.
31 *Washington Week in Review*
H **Movie:** *And Justice for All*
M **Movie:** *Soul Man*
N **Movie:** *Bliss*
S **Movie:** *Tough Guys*

8:30
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
7 *Max Headroom*
9 **Movie:** *Wheels* (1983). Part V of V. Rock Hudson. (Part I, Mon., 10/5 at 9.)
11 **Movie:** *Star Trek: Encounter to Farpoint*
13 *Great Performances: Wagner Part IV*
21 *Oil*

10:00
2 *Falcon Crest*
5 News
7 *20/20*
13 21 *Design*
H **Movie:** *The Last Innocent Man*
M *Crazy About the Movies:* "Natalie"
N **Movie:** *Boy Meets Girl*
S *Brothers*

10:30
31 *In Open Air.* Explores the growth of Impressionist painting in America during the late 19th-century.
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *Late Show*
9 *Simon & Simon*
13 **Movie:** *Penny Serenade* (1941). Cary Grant.
21 *Wall $treet Week*
31 *Video Music Box*
M **Movie:** *Stand by Me*
S *An American-Soviet Music Event*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*

11:55
H **Movie:** *About Last Night*

12 MIDNIGHT
5 *Friday the 13th*
7 **Movie:** *Stunt Seven* (1979). Elke Sommer.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Shadows of Our Forgotten Ancestors*
S **Movie:** *Half Moon Street*

12:30 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.
4 *David Letterman*
9 *Carol Burnett*
21 **Movie:** *For the Love of Mary* (1948). Deanna Durbin. Durbin's final film as a White House switchboard operator who gets politics mixed up with romance.
M **Movie:** *The Young Nurses*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Never the Twain*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:35 a.m.
S **Movie:** *The Happy Hooker*

1:40 a.m.
2 *Win, Lose, or Draw*

1:45 a.m.
7 News

1:50 a.m.
H **Movie:** *Inside the NFL*
M **Movie:** *After Hours*

2:00 a.m.
5 **Movie:** *Gas!* (1971). Cindy Williams. A mysterious gas causes everyone over 25 to die of old age.
9 **Movie:** *Westworld* (1973). Yul Brynner, Richard Benjamin.
11 *Sanford and Son*

2:10 a.m.
2 **Movie:** *Foster and Laurie* (1975). Perry King.

2:15 a.m.
7 **Movie:** *Dive Bomber* (1941). Errol Flynn.

2:30 a.m.
4 News
11 *Sanford and Son*
13 *Profiles of Nature*

2:50 a.m.
H **Movie:** *Link*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Charlie Chan in the Dark Alibi* (1946)
13 *Film on Film:* "Movietone"

3:10 a.m.
S *Comedy Spotlight*

3:30 a.m.
4 *New Record Guide*
M **Movie:** *A Clockwork Orange*

3:46 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
9 **Movie:** *Cash on Delivery* (1956). Shelley Winters.
13 **Movie:** *Mexican Bus Ride*

4:10 a.m.
S **Movie:** *The Outlaw Josey Wales*

4:20 a.m..
2 *Newsmakers*

4:30 a.m.
11 *Twilight Zone*

4:40 a.m.
H **Movie:** *The Quick and the Dead*

4:50 a.m.
2 **Movie:** *Scream, Pretty Peggy* (1953). Bette Davis.
7 *Safari to Adventure*

5:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
11 *U.S. Farm Report*

5:30 a.m.
7 *Greatest Sports Legends*
9 *This Week in Baseball*
11 News
13 *Potters at Work*

## MON., OCT. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *Space Camp*
S *The Bridge of Adam Rush*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *An American-Soviet Music Event*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Fraggle Rock*

8:00
2 *Frank's Place*
4 *ALF*
5 **Movie:** *Three Tough Guys* (1974). Fred Williamson.
7 *Funny, You Don't Look 200*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Only One Earth:* "The Fate of the Forest." A look at the forests in Czechoslovakia, Japan, and Central America and why their survival is so important to the world.
31 *America by Design.* Traces the history of transportation from rivers to modern highways.
H *AIDS: Everything You Need to Know*
M **Movie:** *Fast Times at Ridgemont High*
N **Movie:** *Dance With a Stranger*
S **Movie:** *A Room With a View*

8:30
2 *Kate & Allie*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Right to Die* (1987). Raquel Welch. A psychology professor with Lou Gehrig's Disease fights for the right to die; Welch in one of her most challenging roles!
7 **Football:**
Los Angeles vs. Denver (schedule from 9 p.m.–5:30 a.m. is tentative depending on football strike.)
9 *Morton Downey Show*
11 **Movie:** *Sophisticated Gents* (1979). Part I of II. Paul Winfield.
13 *The Adams Chronicles*
21 *Nature of Things.:* "Plant Communication"
31 *Shadowlands*
H **Movie:** *A Chorus Line* (cc)

9:30
2 **Special:** *Country Music Awards*
M **Movie:** *Valet Girls*

10:00
5 9 News
13 *Upstairs, Downstairs*
21 *Health Century*
N **Movie:** *Mississippi Blues*
S **Movie:** *Extremities*

10:30
31 *Boys With Bats.* A documentary on baseball fans, ranging from children, to the owner of a baseball bookstore.

11:00
2 4 11 News
5 *Late Show*
9 *Simon & Simon*
13 *Design*
21 *Are You Being Served?*
31 *Oil:* "Floating to Victory." Chronicles the growth of Shell and British Petroleum against the background of two world wars.
H **Movie:** *About Last Night*
M **Movie:** *Soul Man*

11:30
2 *Hunter*
4 *Best of Carson*
11 *The Honeymooners*
21 *Monteith and Rand*
S **Movie:** *Tough Guys*

12 MIDNIGHT
5 *Taxi*
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Face to Face:* "The Next Generation"
21 *Long Island Report*
N **Movie:** *Petit Con*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Carol Burnett*
21 *Nature*

12:40 a.m.
2 **Movie:** *A Dangerous Friend*

12:50 a.m.
M **Movie:** *Foxes*

12:55 a.m.
H **Movie:** *Bullies*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Billy—Portrait of a Street Kid* (1977). Le Var Burton.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:15 a.m.
S **Movie:** *Joy of Sex*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Barbarosa* (1982). Willie Nelson.
9 *Home Shopping Overnight*
11 *Sanford and Son*

2:30 a.m.
4 *Matchmaker*
11 *Sanford and Son*
13 *Profiles of Nature*

2:35 a.m.
H **Movie:** *Lucky 13*

2:40 a.m.
M **Movie:** *Heaven Help Us*

2:45 a.m.
7 News

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Butch and Sundance: The Early Days* (1979). Tom Berenger.
13 *Nova*
S **Movie:** *The Happy Hooker*

3:15 a.m.
7 **Movie:** *Try to Catch a Saint* (1975). Susan Clark.

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
13 *Masterpiece Theatre*

4:05 a.m.
5 *I Love Lucy*
H **Movie:** *The Warrior and the Sorceress* (cc)

4:30 a.m.
4 *Ben Casey*
M **Movie:** *Howling II*

4:45 a.m.
S *An American-Soviet Music Event*

5:00 a.m.
11 *One Step Beyond*

5:10 a.m.
7 *Safari to Adventure*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *American Interests*

## TUE., OCT. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *Innovation:* "Sweetness and Health." The controversy surrounding sugar and its alleged role in violent behavior.
31 Italian programming (concludes at 8)
H **Movie:** *Obsession*
M **Movie:** *Zeppelin*
S *Crown of Bogg*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *Sherlock Holmes and the Mask of Death*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Woodies and Hoodies"

8:00
2 *Houston Knights*
4 *Matlock* or **Baseball:** National League Championship Game #6 (if necessary)
5 **Movie:** *The Evil That Men Do* (1984). Charles Bronson.
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Nova:* "Spy Machines." Examines the secret world of espionage and the pivotal role science and technology have played in providing information about our political adversaries.
31 *Dark Shadows*
H **Movie:** *Once Bitten*
M **Movie:** *Outland*
N **Movie:** *My Beautiful Laundrette*
S **Movie:** *Nomads*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "You Won't Feel a Thing." The work of anesthesiologists as they prepare a patient for a complex operation.
31 *Dark Shadows*

9:00
2 *Jake and the Fat Man*
4 *J.J. Starbuck* or Baseball game

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7 *Moonlighting*
9 *Morton Downey Show*
11 **Movie:** *Sophisticated Gents* (1979). Part II of II. Paul Winfield. (Part I, Mon., 10/12 at 9.)
13 *Nova:* "Spy Machines"
21 *We the People:* "Power: Who's in Charge?" The structure of government and how well the system works.
31 *Shoestring*

9:30
H *The Hitcher*

9:35
S *Celebrity Close-up*

10:00
2 *Law and Harry McGraw*
4 *Crime Story* or Baseball game
5 9 News
7 *Thirty Something*
13 *We the People*
21 *The Story of English:* "The Mother Tongue." The early history of the English language is explored from the invasion of Britain by the Anglo-Saxons to the poetry of Chaucer.
31 *The Two Ronnies*
H **Movie:** *Stand by Me*
M **Movie:** *The Wild Bunch*
N **Movie:** *Insignificance*
S **Movie:** *Jaws 2*

10:30
31 *Montieth and Rand*

11:00
2 4 7 11 News
5 *Late Show*
9 *Simon & Simon*
13 *Intercom:* "Mozambique: The Struggle for Survival"
21 *Are You Being Served?*
31 *Video Music Box*

11:30
2 *Diamonds*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Good Neighbors*
H **Movie:** *Night Shift*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Submarine X-1* (1967). James Caan, David Summer.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *Streetwise*
S **Movie:** *Ferris Bueller's Day Off*

12:25 a.m.
M **Movie:** *Sudden Death*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Only One Earth:* "Fate of the Forest"

12:40 a.m.
2 **Movie:** *The Magnificent Magnet of Santa Mesa* (1977). Michael Burns, Tom Postin.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:20 a.m.
H *On Location*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
7 News

1:50 a.m.
S **Movie:** *Hot Times*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *McMillan: Deadly Inheritance* (1976). Rock Hudson, Susan Saint James.
9 *Home Shopping Overnight*
11 *Sanford and Son*
M **Movie:** *Cobra*

2:15 a.m.
7 **Movie:** *The Kentuckian* (1955). Burt Lancaster.

2:20 a.m.
H **Movie:** *Out of Bounds* (cc)

2:30 a.m.
4 *Matchmaker*
11 *Sanford and Son*
13 *Profiles of Nature*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Lover Come Back* (1962). Doris Day.
13 *Discover: The World of Science*

3:20 a.m.
S *Yes Live*

3:30 a.m.
4 *Ben Casey*
M **Movie:** *Superfly*

3:55 a.m.
H **Movie:** *My Man Adam*

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*

4:20 a.m.
7 *Safari to Adventure*
S **Movie:** *Sherlock Holmes and the Mask of Death*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Upstairs Downstairs*

5:00 a.m.
11 *One Step Beyond*

5:05 a.m.
M **Movie:** *From Beyond*

5:25 a.m.
H **Movie:** *9 Deaths of the Ninja*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*

5:45 a.m.
S *Crown of Bogg*

# Weekend, October 10–11

## SAT., OCT. 10

6:00 a.m.
4 *Joy of Gardening*
5 *I Love Lucy*
7 *World of Photography*
9 News
11 *Christian Science*
13 *The Story of English*
M **Movie:** *Enemy Mine*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
H *The Get Along Gang*
S **Movie:** *The Late Great Me*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Families*
7 *Wildlife Adventure*
11 *Tom and Jerry*
13 *Currents:* "Disability and Dignity"
H *The Peanut Butter Solution*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *Davey and Goliath*
11 *Voltron*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 *Care Bears Family*
11 *Heathcliff*
13 *The Constitution*
21 *Money Management*
M **Movie:** *Jaws 2*
S **Movie:** *The Hill*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Little Clowns*
11 *F-Troop*
H **Movie:** *Bombs Away!*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
13 *Washington Week*
11 *Hee Haw*
21 *The American Adventure*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *Constitution*
31 *Body Electric*
H *Inside the NFL*
M **Movie:** *Howard the Duck*

10:05 a.m.
S **Movie:** *Heller in Pink Tights*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
H *The Movie Makers*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *New York's Master Chefs*
31 *Degrassi Junior High*
H **Movie:** *Intimate Contact*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *World of Disney*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
M *Dangerous Film Club*
S **Movie:** *Ferris Bueller's Day Off*

12:30
2 *Kid Video*
4 *I'm Telling*
7 *Health Show*
9 *Fan Club*
13 *G.E.D. Preparation*
21 *This Old House*
M **Movie:** *The Man Who Saw Tomorrow*

1:00
2 *Young Universe*
4 **Baseball:** American League Championship Game #3
5 **Movie:** *The Canterville Ghost*
7 **Tennis:** AT&T Challenge
9 *New American Bandstand*
11 **Movie:** *Godzilla* (1956). Raymond Burr.
13 **Football:** Harvard vs. Yale
21 *Frugal Gourmet:* "Pumpkin"
31 *Good Morning Asia*
H **Movie:** *Out of Africa*

1:30
2 *Guinness Records*
21 *French Chef:* "Spinach Twins"

2:00
2 *Win, Lose, or Draw*
9 *Black Sheep Squadron*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
M **Movie:** *The Spy Who Came in From the Cold*
S **Movie:** *The Late Great Me*

2:30
2 **College Football:** Texas vs. Oklahoma
21 *Magic of Oil Painting*

3:00
5 **Movie:** *The Naked Jungle* (1954). Charlton Heston.
7 **College Football:** To be announced
9 *Knightrider*

11 *Twilight Zone*
21 *Rod and Reel*

3:30
11 *At the Movies*
21 *Motorweek*
S **Movie:** *Return of the Jedi*

4:00
4 *Sports World*
9 *A-Team*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
H **Movie:** *Bill Cosby Himself*
M **Movie:** *The Terminal Man*

4:30
11 *New Gidget*
13 *Hometime:* "Exterior Painting"
21 *This Old House*
31 *Cityscope*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
13 *Only One Earth*
21 *Degrassi Junior High*
31 *Japan*

5:30
11 *Bustin' Loose*
21 **Movie:** *Doctor Who*
31 *Looking East*

6:00
2 *The People*
4 News
5 *What's Happening Now?*
9 Wrestling
11 *Fame*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *The Slugger's Wife*
M **Movie:** *Enemy Mine*
S **Movie:** *Country*

6:30
2 4 News
5 *Small Wonder*
31 *In Black and White*

7:00
2 7 News
4 *Kids, Just, Kids*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Discover*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*

8:00
2 *My Sister Sam*
4 **Baseball:** National League Championship Game #4
5 *Werewolf*
7 *Once a Hero*
9 *Bosom Buddies*
11 **Movie:** *The Rose* (1979). Bette Midler.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Night Shift*
M **Movie:** *Jaws 2*
N **Movie:** *Two English Girls*
S **Movie:** *Ferris Bueller's Day Off*

8:30
2 *Everything's Relative*
5 *Beans Baxter*
9 **Hockey:** Rangers vs. Hartford (concludes at 11:30, approx.)
21 *Keep It in the Family*

9:00
2 *Leg Work*
5 *Second Chance*
7 *Ohara*
13 *Mystery!: Strong Poison*
21 *Good Neighbors*
31 *Secret Agent*

9:30
5 *Duet*
21 *Dad's Army*

10:00
2 *West 57th*
5 News
7 *Hotel*
13 *Film on Film:* "Salute to Newsreels"
21 *No Place Like Home*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Wolfen*
S *Comedy Spotlight*

10:15
N **Movie:** *Mean Streets*

10:30
5 Sports
11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *Gallipoli* (1981). Mel Gibson.
11 **Movie:** *Old Boyfriends* (1979). Talia Shire.
13 **Movie:** *The Big Lift* (1950). Montgomery Clift.
21 *Monty Python*
31 *Eye on Dance*
H **Movie:** *Out of Bounds*
S **Movie:** *Laura*

11:30
4 *Saturday Night Live*
7 News
9 *Benny Hill*
21 **Movie:** *Jungle Book* (1942). Sabu.
31 *State of the Arts*

11:45
2 *D.C. Follies*
7 **Movie:** *Amos* (1985). Kirk Douglas.

12 MIDNIGHT
9 **Movie:** *Spencer's Mountain* (1963). Henry Fonda, Maureen O'Hara. The popular television series *The Waltons* was based on this interesting film of a loving mountain family; solid performances.
M **Movie:** *The Godfather*

12:15 a.m.
2 *Dom Deluise Show*

12:30 a.m.
N **Movie:** *Menage*

12:35 a.m.
H **Movie:** *American Justice*
S **Movie:** *The Texas Chainsaw Massacre Part 2*

12:45 a.m.
2 **Movie:** *Invasion From Inner Earth* (1977). Nick Holt.

1:00 a.m.
4 *Showtime at the Apollo*
11 *Women's Wrestling*
13 *Monty Python*

1:15 a.m.
5 **Movie:** *A Tale of Two Cities* (1980). Chris Sarandon.

1:30 a.m.
13 *Monty Python*

2:00 a.m.
4 *Comedy Club*
7 **Movie:** *Von Richthofen and Brown* (1971). Don Stroud.
9 **Movie:** *Kona Coast* (1968). Richard Boone.
11 News
13 **Movie:** *Yanco*

2:15 a.m.
H **Movie:** *Shadow Plan*

2:20 a.m.
S **Movie:** *Teachers*

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

2:45 a.m.
2 *Win, Lose, or Draw*

3:00 a.m.
4 *Ask Dr. Ruth*
M **Movie:** *Cobra*

3:15 a.m.
2 News

3:30 a.m.
4 *Snicker Theater*
11 **Movie:** *Promises in the Dark* (1979). Marsha Mason.
13 **Movie:** *The Criminal Life of Archibaldo De La Cruez*

3:55 a.m.
H *The Movie Makers* (cc)

4:00 a.m.
2 **Movie:** *Ode to a Dying Love* (1972). Christine Belford.
7 **Movie:** *No Place to Run* (1972). Herschel Bernardi.
9 **Movie:** *Montana* (1950). Errol Flynn.

4:10 a.m.
S **Movie:** *Country*

4:25 a.m.
H **Movie:** *Night Shift*

4:30 a.m.
M *Dangerous Film Club*

5:00 a.m.
13 *Intercom*
M **Movie:** *Jaws 2*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News

## SUN., OCT. 11

6:00 a.m.
4 *High School Sports Report*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *We the People*
S *Lightning—The White Stallion*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
H **Movie:** *Legend*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Gospel Hour*
13 *Sesame Street*
M *Crazy About the Movies*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
M **Movie:** *On the Double*
S *Bambinger*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
S *Goldy*

8:30 a.m.
2 *Wall Street Journal*
5 *Sunday Mass*
7 *Home Show*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 News
5 *McCreary Report.* News and public affairs program spotlighting the black community.
7 **Movie:** *The Prize Fighter* (1979). Tim Conway.
11 *Voltron*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *One on One*
M **Movie:** *Where the River Runs Black*

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
21 *Reading Rainbow*
S *The Ugly Duckling*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
S **Movie:** *Pretty in Pink*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
9 *Bugs Bunny*
11 **Movie:** *Abbott and Costello Meet Frankenstein* (1948). Abbott and Costello.
13 *New Image Teens*
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Visione*
5 **Movie:** *Tarzan and the Leopard Women* (1946). Johnny Weissmuller.
7 *News Conference*
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week In Review*
H *Princess*
M **Movie:** *Country*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
21 *Wall Street Week*
H **Movie:** *Intimate Contact*

12 NOON
2 *This Is NFL*
4 *Essence*

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# TELEVISION

9 **Movie:** *In Love With an Older Woman* (1982). John Ritter.
11 **Movie:** *Heidi's Song* (1982)
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Lucas*

12:30
2 *NFL Today*
4 *NFL '87*
5 **Movie:** *Shane* (1953). Alan Ladd.
7 *Business World*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Movie:** *Vas Vegas Undercover* (1977)
4 **Football:** Jets vs. Indianapolis (tentative)
7 *Like It Is*
13 *Great Performances*
21 *Nature*
H **Movie:** *The Violation of Sarah McDavid*
M **Movie:** *National Lampoon's European Vacation*

2:00
7 *Ebony/Jet Showcase*
9 **Movie:** *The Heartbreak Kid* (1972). Cybil Shepherd.
11 **Movie:** *Flaming Star* (1960). Elvis Presley.
13 *Heimat*
21 *In Search of the Constitution:* "God and the Constitution." Explores the religious views of our Founding Fathers and the legacy of separation of church and state.
31 *World TV Presents*
S **Movie:** *The Carey Treatment*

2:30
2 **Movie:** *The Specialists* (1975). Maureen Reagan.
7 *The Avengers*
H **Movie:** *California Suite*
M **Movie:** *From Here to Eternity*

3:00
5 **Movie:** *Firstborn* (1984). Terri Garr.
21 *Suffolk Film Festival*
31 *Washington Week*

3:30
7 *Siskel & Ebert & the Movies*
21 *Dining in France*
31 *Ask Congress*

4:00
2 **Football:** Giants vs. Washington
7 **Tennis:** AT&T Challenge
9 *Magnum, P.I.*
11 **Movie:** *Off the Minnesota Strip* (1980). Mare Winningham, Hal Holbrook. A teenage runaway returns home to make a new life for herself after being a prostitute in New York; terrific performance by Winningham.
21 *Great Chefs*
31 *Tony Brown's Journal*
S **Movie:** *Summer Rental*

4:30
4 **Football** (tentative) or **Baseball:** National League Championship Game #5 (if necessary)
13 *Allan Boesak: Choosing for Justice*
21 *Justin Wilson's Louisiana Cookin'*
31 *World Chronicle*
H *Fraggle Rock*
M *Crazy About the Movies*

5:00
5 **Movie:** *The Seven Ups* (1973). Roy Scheider.
9 *The Best of National Geographic:* "Search for the Great Apes"
13 *In Search of the Trojan War*
21 *Hometime*
31 *Hello Jerusalem*
H **Movie:** *Legend*
M **Movie:** *A Man for All Seasons*

5:30
21 *This Old House*
31 *European Journal*
S *The Temptations and Four Tops*

6:00
7 News
9 **Movie:** *Grace Kelly* (1983). Cheryl Ladd. Interesting biography of the Academy Award–winning actress who married Prince Rainier of Monaco.
11 **Movie:** *The Aviator* (1985). Christopher Reeve, Jack Warden. A pilot crash lands in the middle of nowhere and falls in love with a female passenger while fighting for survival.
13 *Victory Garden*
21 *Nova:* "Death of a Star"
31 *U.S. Nippon Newscope*

6:15
31 *Business Nippon*

6:30
7 News
13 *This Old House*
H **Movie:** *Superman*
S **Movie:** *The Money Pit*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 21 *Wonderworks*
31 *Japanese Theatre*
M **Movie:** *Where the River Runs Black*

8:00
2 *Murder, She Wrote*
4 **Baseball:** American League Championship Game #4
5 *Married With Children*
7 *Spencer: For Hire*
9 **Movie:** *A Star Is Born* (1954). Judy Garland, James Mason. Marvelous musical version of the classic story about a self-destructive actor and the young movie hopeful he marries; Judy at her best!
11 **Premiere:** *Star Trek: The Next Generation*
13 *Nature:* "Where Eagles Fly." Saga about two golden eagles which enter their first nesting season in the highlands of Scotland.
21 31 *Degrassi Junior High*
N **Movie:** *Steaming*
S **Movie:** *Avenging Force*

8:30
5 *Women in Prison*
31 *Silk Screen*

9:00
2 **Movie:** *After the Promise* (1987). Mark Harmon, Diana Scarwid. A widower struggles for eight years to regain custody of his four sons, who were taken from him and institutionalized by social workers; good supporting cast.
5 *Tracey Ullman Show*
7 *Dolly*
11 *Star Search*
13 *Masterpiece Theatre: The Bretts*
21 *Explore:* "Bolivia." An exploration of the ancient customs and rituals practiced by Inca descendants.
31 *Heimat*
H **Movie:** *Commando* (cc)
M **Movie:** *Stand by Me*

9:30
5 *Mr. President*

10:00
5 News
7 *Buck James*
11 *Lifestyles of the Rich and Famous*
21 *Mystery!: Strong Poison*
N **Movie:** *The Holy Innocents*
S **Movie:** *Pretty in Pink*

10:30
5 Sports
13 *Let Me Hear You Whisper.* Interesting drama of a talking dolphin which is endangered by overzealous scientists.
H *Comedy Hour*
M *History of White People in American*

11:00
2 4 7 11 News
5 *9 to 5*
9 *Entertainment This Week*
21 *The Casebook of Sherlock Holmes*
M **Movie:** *Stripes*

11:15
2 News

11:30
5 *Mission: Impossible*
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*
H **Movie:** *The Name of the Rose*

11:45
2 7 Sports
S **Movie:** *Fast Times at Ridgemont High*

12 MIDNIGHT
2 *Rockford Files*
4 Sports
7 **Movie:** *Island of Dr. Moreau* (1977). Burt Lancaster, Michael York. Good science-fiction thriller about a demented doctor who spends his life creating half-human, half-beast "humanimals"; based on H.G. Wells's story.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: Wagner*
N **Movie:** *A Wedding*

12:05 a.m.
M **Movie:** *S.O.B.*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*
5 *Kojak*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
9 *Dallas*
11 *Odd Couple*
13 *Design*

1:20 a.m.
S **Movie:** *Summer Rental*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
11 News

1:45 a.m.
H **Movie:** *Hot Child in the City*

2:00 a.m.
2 News
4 *NCTV*
7 **Movie:** *Guilty of Innocent: The Sam Sheppard Murder Case* (1975). George Peppard, Walter McGinn. Peppard is superb as the famed Cleveland doctor convicted of murdering his wife and then retried twelve years later; striking performance by McGinn as flamboyant lawyer F. Lee Bailey.
9 *Home Shopping Overnight*
11 *At the Movies*
13 *Corridos! Tales of Passion and Revolution*

2:30 a.m.
11 **Movie:** *Support Your Local Gunfighter* (1971). James Garner, Joan Hackett. Outstanding Western parody in which an unconventional sheriff tames a lawless town by using his wits and breaking all the rules.

2:50 a.m.
S **Movie:** *The Money Pit*

2:55 a.m.
M **Movie:** *The Exorcist*

3:00 a.m.
4 *Visiones*
13 *Innovation*

3:15 a.m.
H **Movie:** *The Holcroft Covenant*

3:30 a.m.
4 *First Estate*

4:25 a.m.
S *The Temptations and Four Tops*

4:30 a.m.
11 *Twilight Zone*

4:55 a.m.
M **Movie:** *Ellie*

5:00 a.m.
7 *Branded*
11 *One Step Beyond*

5:10 a.m.
H **Movie:** *Dream Lover*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
13 *Wall $treet Week*
S **Movie:** *Lucas*

# NEW YORK TOWN AND COUNTRY PROPERTIES

*Town & Country Properties* is a weekly feature. **Special rates effective with the January 5, 1987 issue: $23.95 per line, per issue, flat rate.** Two-line minimum. Approximately 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engberg for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department**, New York Magazine, 755 Second Ave., NY, NY 10017, or Call 212-971-3155.

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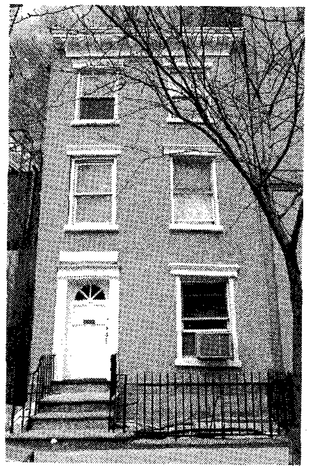

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### Manhattan

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## COOPERATIVE/CONDO
### Westchester

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**EXCLUSIVE**
**TUDOR OFF MADISON**
Exquisite bldg sold in entirety or as flrs. Has 2 gorgeous 3 BR Duplex apts, hi ceil, 5 WBFs plus prof flr-thru.

**70'S EAST**
**OFF 5TH**
**BUILDING FOR NET LEASE**
In carriage house type bldg, 4 1/2 rms, 2 BR apt. Brand new plux lower 3 rm apt/office w/garden. Asking $12,000/mo net lease.

**For Information Call**
**NANCY WEAVER**
**212-832-5895/R:752-3655**
**or BETH LEARSON 212-832-5475**
**DOUGLAS ELLIMAN**
**GIBBONS & IVES**

**Continued on next page.**

## NEW YORK

# TOWN AND COUNTRY PROPERTIES

Continued from previous page.

### HOUSE
### Rockland

**Rockland** **$ 485,000**

**Special Estate Setting**

**35 Minutes GW Bridge.** Backing to Harriman State Park a private winding drive leads to this very special, private, 5 BR, 2 1/2 bth, redwood Contemporary home nestled on 1.4 magnificently landscaped acres. The home offers a beautiful in-ground pool, a separate outdoor hot tub, lovely stone patios and walk, 3 fplcs, a barroom, a billiard room and exercise room, cathedral ceil, walls of glass, wraparound deck, skylights, plus more!

**Century 21**
**American Heritage**
**Lynn Associates, Inc.**
**914-354-2040**

Advertise In NEW YORK's
Town & Country Properties. $23.95/Line.
**Call: Nancy Engberg 212-971-3155**

### HOUSE
### Westchester

**Pelham Pelham Manor 29 MIN NYC**

**1ST OFFERING**

Custom built, mint cond, brick/shingle, slate roof, New Engl Cape/Colonial charmer, C/H, lrg liv rm/fplc, vaulted ceil fam rm, din rm, mod kitchen, 3 bdrms, 2 bths, on almost 1/2 acre well lndsc level plot. Must see! $417,500

**ANN DE SANTIS, REALTOR**
**4550 Boston Post Rd. 914-738-1360**

**NEW YORK'S Classifieds**—Make your business do more business. 212-971-3155.

### HOUSE OTHER

**Government Homes**—Delinquent tax property. Repossessions. Call 805-687-6000. Ext.GH-20078 for current repo list.

### COUNTRY PROPERTY
### For Sale/Rent

**Catskill Park**—New custom yr-round log home, 3 BR, 2 bth, loft, stone fireplace, wraparound deck, pond. 8 acres in protected nature retreat, 2 hrs, 15 mins NYC. $210,000. 914-985-2516 or 914-985-2930.

**Waterfront Property**—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-308-0893.

**Autumn In The Catskills**—2 1/2 hrs NYC. 5 1/2 beautiful wooded acres, deeded rights to river, chance of a lifetime, won't last long. $19,500. $2,900 down, easy terms by owner, no prepayment penalty.
Call Marie at 203-485-9159.

**Bronxville Area**—Distinctive 3 BR, 2 bth, renov kit, FDR, huge LR, hardwood flrs, indoor prkg. Walk to RR & shops. Asking $235,000. Principals only. 914-961-3840.

**Catskills Near Delaware River**

New yr-round vacation home on 2 1/2 wooded and open acres. Lrg back deck overhangs rushing mountain stream. 3 BR, 1 1/2 bths, skylights, full bsmnt. Secluded spot. Includes shared ownership of priv 9-acre area including olympic-sized pool, tennis courts, pond. $162,000.
914-482-4168 or 914-887-4537

**If you're a ski lodge, ski tour, ski slope or ski shop. You'll want to list your service in our TRAVEL section.**

NEW YORK MAGAZINE's love-to-ski readers are the ideal audience for your advertising. **They're young, median age, 38.4 with a median household income of $44,883.**

Make tracks to our 1.4 million active and affluent readers.
Call Diane Woodstock
212-971-3155.

**Deadline: Tuesday 4PM for issue onsale the following Monday. $25 per line, 2 line min.** Source: SMRB, ABC.

# TRAVEL

*New York Travel* is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00 per line, one-time ad; $24.50 per line, four-time ad; $24.25 per line, seven-time ad.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

### TOUR AND TRIP

**Africa**—175 safaris rated by quality versus price. Discounts on all! 212-242-5565.

**EASTQUEST...For Offbeat Travelers**
China, Tibet, Nepal, Burma, Thailand
Bhutan. Free brochure. 212-406-2446.

### AIRLINE

**JETTING TO EUROPE**

Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $250 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

**Jetting To The Americas**—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

### SEASONAL RENTAL

**Antique Caboose**—Renov workspac $600 mo. 1hr NYC. Westport secl. 212-865-8829

**Mahopac, NY Retreat**—75 min NYC, romantic country hse, 3BR (1 w/fplc), LR/fplc, full furn. Ownr. 212-874-2789.

**TRAVEL ADVERTISER**

There's a new destination for your message: NEW YORK Travel, a weekly feature. $25 per line. 4-time orders are $24.50 per line. 7-time orders are $24.25 per line. Place an ad on Monday and see it in print in a week. **Call 212-971-3155.**

### INNS AND LODGES
### ME, VT, NH, CT, RI

**FOLIAGE PROMOTION**
**Offered by new management.**

For a modern, 26-RM Alpine Inn, situated overlooking a quaint village, on 15 acres, with full meal services, 3 lounges, library, game and exercise room, screened porch, swim pool, lighted tennis court, archery, & croquet on our front lawn. For resv call: **In USA 1-800-STAY-AT-J. In VT only 1-802-988-4459. In Canada 1-800-338-8060.**
Hidden Jewel of Vermont's Northeast Kingdom.

### INNS AND LODGES
### New York

**VILLAGE LATCH**

Southampton's ultimate, romantic Inn! Mansion buildings. Tennis. Fireplaces. SPECIAL FALL RATES. **516-283-2160.**

### INNS AND LODGES
### NJ, MD, Del, PA, Wash DC

**Romantic Victorian Inn**—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant.
**Autumn Getaway Packages**
**The Sandpiper Hotel** **201-449-6060.**

### RESORT
### New York

**GOLD MTN CHALET RESORT**
**Let us be your home in the country.**

Seclusive resort, 79 mi NYC, pools, tennis, live music, fplcs. No phones, no crowds, no kids. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

**Jeronimo's**—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

### VILLA/CONDO/APTS
### The Islands

**Time Share Avail Dec 26-Jan 2**—Playa Dorada, Dominican Republic. 2 gorgeous apts. 1 slps 4 w/kitc, a/c. Other slps 4, a/c. All hotel amenities, incl pool, golf, tennis, beach, dine/bar. 212-654-2055 days M-F.

### VILLA/CONDO/APTS
### Mexico

**ACAPULCO OCEANFRONT GEM**
4 BR, studio, pool, servants, driver & van. Very favorable rates. **607-797-5573.**

**Puerto Vallarta**—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

### SKI RENTAL

**Aspen & Snowmass**—Lg variety of luxury to economical ski homes & condos. Snowmass Care Vacation Rentals. POBox 6028, Snowmass Vlg, CO 81615. 303-923-2230.

**FREE USE OF SKI CONDO**
**Or Lg NANTUCKET Oceanview Home**

Okemo, VT. Slopeside (3BR, slps 8) in EXCHANGE for use Monday nights and occasional wknds of apt (ideally) or room w/priv bth. Near E. 78th St., if possible. Mature non-smoke profn'l. 203-397-9338.

**Vail Luxury Rentals**—Homes & condos. Brandess-Cadmus 1-800-222-VAIL.

### SKI CO-OP CONDO
### FOR SALE

**OWN FOR THE PRICE OF RENT**
**N. Catskills Ski Bowl - 1 Mile Belleayre**

Year-round brick studios w/kitchenettes NYC bus to door, lounge & pool areas **$24,900 & up. Call sponsor 914-245-5101**

# HOLIDAY ENTERTAINING

## GOURMET

**M/W Encores**
"A unique catering experience."
**1-718-855-6861.**

**Fabulous Fetes**—Elegant catering for parties of distinction. 718-263-3227.

**Catering By Hayden**—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459.

Robert Day-Dean's
CATERING
New York's First Caterer
(212) 755-8300

**Colette**—Finest authentic French pastries. Quiche/food/catering. 212-988-2605

**David's Ltd., Fine Cuisine**—Home/office. 20th year. 212-517-9249/718-835-6215.

**Dutch Treats**—Delicious, artistic catering. Call for brochure, 718-786-9332.

**Elegant Evening**—Gourmet catering and party planning for your corporate or private affair. From intimate dinners to gala events, we'll make your Holiday sparkle! **718-376-8779.**

**Pizzamerica**
875 Third Avenue. Lower Level. The most creative pizza in town. Catered to your location, or take over ours.

PIZZAMERICA

Banks of large video monitors. Office, children's or theme parties. Delivery; take-out
212•755•0463

**Hedy Cuisine Inc.**—Full-Service Or Food-Only Catering For All Business, Social & Holiday Events. For Gourmet Menus, Complete Party Planning & Gracious Service. **Call 212-285-2048.**

**Le Petit Grenier**—Personalized catering and party coordinating. 212-879-7298.

Main Event - **Creative Party People**
Giving a successful party is one of life's most satisfactory experiences. We will work with you to create a one-of-a-kind, memorable affair. Book early for choice locations. Catering to entertainment for Halloween, birthdays, corporate & private parties. **212-685-8742.**

**Baxter's & Son**—Producing creative catering!!! 212-674-2629.

**Manhattan Place Gourmet Caterers**
See, taste, smell. Feast your senses.
Any event - Call Suzanne, **212-213-3313.**

**Mark-Stuart Catering**
A new alternative/elegant catering.
For all occasions. **212-529-2137.**

**Beautiful Manhattan Town House**
25-150 seated. Fireplaces, garden, marble bath, stained glass, piano, stereo, fine art. **212-427-7227.**

**Food For Thought**—Classically Trained Chef & Elegant British Hostess For Private Dinner Parties. 212-581-6470, Nicky.

**Elegante's Caterers · Nouvelle Italian Cuisine.** We cater to your office, club or home. **Also,** Banquet Rooms available for 35 to 275 people in New York & Brooklyn. **718-236-2274.** Mr. Riccardo

**The Perfect Christmas Party**
In your office, home or **our spectacular location.** Food In Motion, 212-807-8935.

**· CHEZ VOUS CATERERS ·**
Elegance in dining. Office, lofts, corp/private yacht charters. **718-987-1940.**

*Judy Schiff*
*212-685-1458*
Food Thyme INC.
***Catering for All Occasions, Corporate or Personal. Creative Menus Planned Individually -- Full Service or Food Only.***

**Confetti Caterers Inc.**—Joyous parties, delicious lunches, corporate soirees, champagne brunches. 212-744-8472.

**Parties By Charney**—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/corporate. 212-560-0101, 516-791-7070.

**Private, Professional Chef**—Highly qualified. Elegant lunches, dinners, cocktail parties. Diet menus also. 212 355-2644.

**THE COCKTAIL ONION**
Superb specialties artistically presented. Call for free consultation, 212-247-7904.

**The Movable Feast, Inc.**—Catering for the perfect party. Private and corporate. Lofts, yachts, museums and clubs. **Brochure 718-891-3999.**

**It's Party Time!**—Bartenders/waiters. The ultimate in party help! 718-966-3559.

**LEND·A·HAND**
**Party Help · Rental Equipment**
**Entertainment · Hors d'oeuvres**
**Buffets · Bar Set-ups**
**Since 1971**
**212-362-8200**

**Howard's Gourmet**—Weddings, birthdays, corp affairs. Top rated. 212-724-0912

**Garvin's Of Greenwich Village**—Private beautiful rooms. Laurie. 212-473-5261.

MISTER MORT LTD.
**THE BUY WORD IS GREAT**
on Food, Service, Staff, Locations
Party Planning for All Occasions
Weddings, Social, Corporate Events
Call Michele 212-752-7991.

**THE PARK TEN**
Private, elegant parties for all occasions.
**212-889-1310/1311.**

## HOLIDAY ENTERTAINMENT

**Fun With Andy Prescott, 212-586-3700**—Singer/pianist for the holiday's.

## MERCHANDISE/GIFT

**DRAMATIC SAVINGS**
Haviland limoges, St. Louis crystal, porcelain ovenware, limited edition plates, giftware, famous maker clocks & watches and more, all reduced **60% to 70%.**
*As featured in Sales & Bargains; New York Magazine - 9/28. Sale days - Oct. 9, 10, 11, 12. 9am - 6pm.*
**Globemark Enterprises**
**230 5th Ave., Room 1406**
**212-725-3488.**
*Free gift with this ad.*

**China, Crystal**—Call toll-free to Europe. Save up to 50%. Waterford, Wedgwood, Doulton, etc. 5-piece setting Runnymede $72.00, Carlyle $83.00. Fabulous David Winter Cottages. Free color catalog. 1-800-222-5998.

## PARTY SERVICE

Andrée's
Elegant townhouse on Upper East Side.
Award-winning Mediterranean Cuisine.
Private or corporate parties
of 16 to 60.
Lunch, Dinner, Special Occasions.
Call Andrée at 212-249-6619

**The Party People**—The best time to plan your Holiday Event is now! Conveniently plan your entire affair without making another call. NY's most elegant and creative catering, entertainment, themes and spaces. **Private/Corp. 212-421-3380.**

How Do You Top
Last Year's Party? Call
**BY INVITATION ONLY, 212-534-2289**
...The Creative Party Planning Company.

**Mark Fahrer Caterers**
At the Rutherford House Mansion, The Loft, a Park Ave Town House and 50 other special locations. Events of all sizes. Fine cuisine. **212-243-6572, 212-674-0304.**

MAXIM'S
**Our staff will work with you to create a private or corporate event designed to meet your individual needs. For parties of 10-800. Also available, L'OMNIBUS CAFE. For floral arrangements designed for parties or gifts, we offer the services of**
**LES FLEURS de MAXIM'S**
**Please call Ms. Evans at 212-751-5111**

**The Party Authority**—Unique locations, fine food, modest prices. 718-454-4429.

**Rocky Lee**—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: 212-753-4858. 987 2nd Ave. Corner 52nd St.

**Soho Entertainment**—Elegant spot with character for your party. 212-226-4576.

**THE BALLROOM RESTAURANT**
Featuring superb gourmet dining and "New York City's Best Tapas Bar," Mimi Sheraton. A lovely place for special events. Rated No. 1 in NY Magazine's **"Great Places To Have A Party."**
**Call Ruth 212-695-9415.**

**Indoor Garden Wedding**—Beautiful, private setting for your ceremony/reception. Help with everything. Lily: 212-861-4330.

**Moran's Inn**—A beautiful 3-story restaurant nestled in an old chapel. Parties from 10-400 supervised by a personal staff. Sure to please! Brian, 212-732-2070.

**Party Amidst Nostalgia**—In terrific 1940's big band ambiance. 5 & 10 No Exaggeration. 77 Greene St. 212-925-7414.

**Butlers, Waiters, Bartenders**—212-674-2629. The professional party service!!!

**Chelsea Loft**—With view of Empire State Building. Antique, modern furnishings, including piano. Our excellent catering or yours. All accommodations available, 212-807-8278.

**Private Mansion, Seats 200, Gardens.**
Weddings, banquets, superb cuisine.
Minutes from NYC. **201-744-3304.**

**Puck Building Ballroom**—Stage your event in this internationally recognized landmark. The ballroom has become the place to stage an event. 212-431-0987.

**Small Wedding? Cocktails?**—Contemporary town house/garden available. Fall/Winter openings. 212-741-0567.

**HAVE A PARTY AT FIORELLA'S**
**We Have The Perfect Room At The Perfect Location. 3rd Avenue & 64th Street!**
Call Andrew 212-838-8208

**The Michael Group**—Will cater to you, or come to one of our 5 restaurants. Private/corporate parties. 50-500. Elegance/moderate prices. **212-732-2916.**

**THE MOST FABULOUS**
**CHINESE BANQUETS**
**IN NEW YORK ARE AT**
**TANG'S CHARIOT**
CORPORATE AND PRIVATE
236 E. 53 ST. 212-355-5096.

**Downtown Rascals**—Unique party facilities. Disco - live music - dancing - jazz brunches. Great for business and social, 30-1000. Domonic, 212-420-1777.

**Fabs · Finest Bartenders In NYC**—Fabulous Canapes too. 212-288-4458.

**Continued on next page.**

# HOLIDAY ENTERTAINING

## PARTY SERVICE

**Continued from previous page.**

**Christmas Is Just Around The Corner**
and so is the Manhattan Brewing Co.
**For parties call Jack at 212 219-9250.**

Red Parrot
MAGNIFICENT
HIGH-TECH DISCO
is available for
your next party
from 200-2000
(212) 752-4650
617 West 57 St.

**Tower Suite**—Located 48 spectacular stories above New York in the Time-Life building. Our beautiful suites and our professional staff, individually-created menus and down-to-earth prices will make your social or corporate event a towering success. 212-586-2100.

**2-Story Disco/Restaurant**
High-tech decor, neon light show. Accommodates 50-2000 for corporate functions, weddings, Sweet 16's and bar/bas-mitzvahs, fund-raisers and other festive celebrations. In-house caterer (all cuisines) available at very affordable prices. **Claire Shore, 212-254-4005.**

**THE PARTY CONNECTION, INC.**
Corporate/Private Party Specialists
**212-684-4857 201-984-2934 215-468-0432**

cafe 43
RESTAURANT & WINE BAR **147 W. 43rd St.**
Private Party & Meeting Rooms available for groups of up to 300. (Entire restaurant—500). A/V Equipment available. Specializing in Corporate Events.
**Contact Stacey Garacia, Sales Manager**
**212-869-2761 or 212-869-4200**

Rock the night away
in a fun, funky, deco
atmosphere.
China Club®
Private or corporate
parties for 40 to 400.
Catering and complete sound,
lighting and stage facilities.
Broadway at 75th St. 212-877-1166

**Argenteuil/Peccavi Room**—Up to 40. 212-753-6387.

**Fifth Avenue Designer Loft**
Distinctive catering, piano, stereo, bar...all the accoutrements for a wonderful party.
**212-620-0622.**

**Moran's Fabulous Foods**—Unforgettable parties - charming fireplaces and patio gardens. Personalized service and planning for 40-300. Colleen 212-989-5689.

**HEIGHTS TOWN HOUSE**
Near River. 5 minutes NYC. Historic ballroom, garden, fireplaces, help with everything. Affordable. 718-834-8641.

**NEW YORK'S Classifieds**—Make your business do more business. 212-971-3155.

## PARTY SPACE

**Beautiful, Modern Upper East Side**—Space for 60-200 guests. 212-861-4330.

**Elegant Soho Gallery**—Corp./private party planning available. 212-420-8508.

**"Open Loft Space"**—For your next affair in newly renovated building, on Broadway & Houston. A variety of sizes available. 212-334-8400.

**West 70's**—Spacious, dramatic loft, great for dancing, sound system. 212-724-8889.

# HEALTH AND FITNESS

*New York Health and Fitness* is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.** for NYM Box numbers. **Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express,** MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

## HEALTH & BEAUTY

**Allana of New York**—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

**PICASSO HAIRSTYLIST**
Full-Service Salon for
Men and Women

| | |
|---|---|
| 150 Fifth Avenue | 362 Second Avenue |
| (Betw. 19 & 20th Sts.) | (Cor. 21st St.) |
| 212-206-9004 | 212-673-3449. |

10% Off Haircuts.

**Exclusive European Treatment**
Aromatherapy, specializing in knee firming for mini-skirts, cellulite, facial, special package: $75. 212-744-4300, ext 401, 517-8239. Madison Ave Hotel, 25 E 77 St.

**Elena Schell Skin Care Clinic**— Remarkable results. 157 W 57 St. 212-245-2170.

**Non-Surgical**—Facelift and wrinkle treatment. 1/2 face free first time. Facials and cellulite treatments. 212-302-7196.

**NEW YORK'S**—Special HOLIDAY ENTERTAINING issue has the latest word on where to find tempting treats and spirited drinks. This issue reaches 1.6 million of the city's most entertaining readers. Issue date: Oct 26th. Ad deadline Tues, Oct 13th, 4 PM. NEW YORK's Working Classifieds. Call 212-971-3155.

**Waxing, Manicure, Facial, Makeovers**
And all cosmetic services done
in the privacy of your own home.
**Call Pauline 212-752-2879**
**Licensed Cosmetologist**

**212-687-4045 · N.Y. Cleansing Spa**—$100 Total body care. Relaxing. Private.

## HOLISTIC HEALTH

**Loving Touch Bodywork**—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

**Rolfing**—Give your body an experience... and your spirit, too! Feel lighter and happier. **GET ROLFED! James Neely, Certified Rolfer 212-662-7471.**

**Sex Problems?**—Holistic healing, bodywork, legit/efficient. 212-580-5335.

## PHYSICAL FITNESS

**BODYBUILDING**
Private training in private gym.
**212-874-7500**

**Ferrante Fitness Program**—Women: for contour, tone & strength - 212-683-7242.

**Fitness Expert**—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

**Private Exercise Trainer**—Personalized routines for men/women.914-628-5597.

**IRENE'S FITNESS STUDIO**
NY's best workout! Exclusive and safe. This week 1st class free.**212-265-0521.**

**Make Your Body Beautiful**—Certified instructor will work with you. Results Guaranteed. All levels. 212-864-3773.

**PERSONAL FITNESS ASSOCIATES**
Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

## WEIGHT CONTROL

**BULIMIA SPECIALIST**
PhD Specialist offers
Psychobiological treatment
for eating disorders. **212-505-9898**

**DiET-FAST!**
TOTAL WEEKLY COST, $76.
3 plans offering treatment by MD, reg. dietician, RN - for every reducing need.
Major med. 4 convenient offices.
Manhattan **212-840-2121.**
Westchester **914-232-7077.**
Rockland **914-368-2626.**
Putnam **914-232-7077.**

**If Total Fast Didn't Work For You...**
**Try Medifast,** a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

**Lose Up To 10 Lbs. Or More**—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
**GRAND LAKE SPA HOTEL, CT.**

**Lose 10 lbs. or more, Deerfield Manor** Country spa, 90 min/NYC, 717-223-0160. RD 1, E. Stroudsburg, PA. 18301

**LOSE WEIGHT**
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
**212-879-4260.**

**· LOSE 1 LB. A DAY! ·**
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
**Manhattan Diet Clinic. 212-245-5940**
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

**The Caryl Ehrlich Program**—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377.**

**TRAVEL ADVERTISER**
There's a new destination for your message: NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Monday and see it in print in a week.
**Call 212-971-3155.**

CLINI-FAST℠

Ronee B.
New York City
Lost 118 lbs.
in 8 months.
Lost 50 lbs.
in 3 months.

LOSE UP TO
**30 LBS.**
IN LESS THAN
**30 DAYS**
FOR LESS THAN
**$30* PER WEEK**
*For professional fees with major medical insurance
Supplement additional • Major credit cards
Call (212) 807-8080

# SERVICES AND SALES

*New York Services and Sales* is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash.** No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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**Sixth Avenue Arts And Antiques**—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

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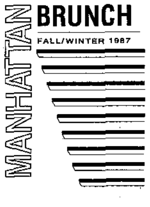

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**Continued on next page.**

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Continued from previous page.

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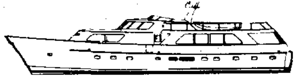

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## ENTERTAINMENT

Continued from previous page.

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**Is This The Way**—To find the woman of my dreams? I'm 44, successful, handsome, trim, irreverent - said to have continental charm. And my ideal partner would be bright, slim, unusually attractive, with a sense of humor, preferably with dark eyes and hair, who would share some of my interests: politics, theater, movies, skiing, tennis, weekends in the country. Please send a picture with your letter. NYM E195.

**Beautiful Communications Executive**—Blond, green-eyed, 5'7", sexy, smart, sweet, sophisticated, 35. Lived, worked in Europe. Seeks handsome, active, successful, loving man, 34-45, for commitment. Photo a must. NYM G322.

**Greenwich, CT**—Very handsome, well-educated professional, 39, 5'8", down-to-earth, athletic - runs, dances, able to talk about feelings. Seeks attractive, intelligent female companion, conversation and fun. Note/phone/photo. NYM T219.

**6'2" Eyes Of Blue, Where Are You?**—Please be Ivy-educated, very very successful, athletic, handsome, 30-45, non-smoker who wants to meet female of similar high qualities, for fun and friendship and love and marriage. Please send descriptive note/photo/phone. NYM F502.

**A Considerate, Handsome MD**—Gentle, sincere mensch, classy millionaire, great shape, Jewish, mid 30's, funny. Desires a bright, stunning lady with warmth, depth, 33 or less, slim, non-smoker, for romance, marriage and life's dreams. Let's capture the chemistry. Photo necessary for a most pleasant surprise. NYM G362.

**Very Good-Looking**—Successful professional, 5'9", 165, 34, Jewish male is seeking a very pretty, sensitive, honest, professional, successful woman, 26-32. I am athletically inclined. I also enjoy taking advantage of the dining and entertainment experiences Manhattan has to offer. If you have the strength to be honest with your feelings and are vulnerable to the feelings of others, then please respond. Photo a must. NYM E193.

**GQ-Type Corporate President**—35, 6', blue-eyed, athletic and fit, kind, witty, romantic with boyish charm. Seeks emotionally secure female, achiever in business or the arts, with trim, cover-girl appearance - as a partner in a relationship combining respect and passion. Photo for reply - will exchange. NYM G324.

**Down-To-Earth**—Attractive, friendly, professional 35-year-old woman who loves being with friends, both city and country living, and has a special love for animals, seeks to meet male kindred spirit to share. NYM E204.

**Special Offer**—Attractive 24-year-old woman who believes in honesty and communication. Committed to natural foods, working out, playing word games and having a sense of humor. If you're an attractive man, 24-32, who shares these interests, we should give this ad stuff a try. Note/photo appreciated. NYM K663.

**Where Are You?**—Male, 38-53, trim, divorced or widower with kids, twinkly eyes, witty, well-read, sometimes shy, professional, with passion for sailing, the state of Maine, baseball, dining in and seeing movies out. I am a very young 40, slim, pretty and feminine, divorced with two teenagers studying overseas. I am also an accomplished Wall Street professional, down-to earth, with an irreverent sense of humor. Letter/photo/phone. Please have courage and reply. NYM F504.

**All But You**—I'm pretty, a good listener, creative, insightful, successful, 37, 5'5", with blue eyes, sensual, slim. Live in Manhattan - love the country. All I want now is to share dreams, thoughts, home, closet space, all the little everyday things with someone special. Are you warm, witty, easygoing, attractive, successful? Be my best friend and lover and be open to marriage and children. NYM A196.

**Screenwriter/Psychologist**—Good-looking, brilliant, witty, introspective Soho male, seeks thin, pretty, intelligent female, 21-32. NYM G356.

**Not The Usual**—Request - but an honest, sincere one. Handsome professional male, 40, seeks attractive professional female, 25-40 - for platonic friendship. Must be good-natured. Recent photo appreciated with note/phone, please. NYM G353.

**Active Businesswoman**—(Early 40's) who lives and works in Manhattan, seeks active businessman (45-55). Goal: mutually comforting, warm relationship leading to marriage. I have no children. Your children/grandchildren will be wonderful. I have plenty of patience and love children. I like quiet weekends and reading during football games. No mountain climbers or white-water rafters, please. Drop me a line with some information about yourself. NYM G364.

**Abhors Mediocrity**—Elegant Linda Evans look-alike lady seeks exciting "heavy-hitter", 50ish man. NYM G327.

**Pretty Blond Woman**—Catholic professional seeks very special NYC man (36-46), marriage-minded, non-smoker. Sincere letter/photo. NYM F503.

**Classy, Cultured, Striking**—5'7", leggy, auburn hair, successful entrepreneur, sense of humor, playful, spirited, tennis player. Looks 41 - that's what 51 looks like today. Are you male match? NYM E179.

**Dustin Looks, 60's Values**—Romantic idealist with charming wit, dynamic mind, noble dreams, global interests, 35, seeks heartbeats and hugs with a woman who reaches for stars. I offer warmth, depth, caring support. In return? NYM E201.

**Successful, Bright, Nice**—Well-educated NJ financier, 45, who is affectionate, enthusiastic, expressive, sincere, nice-looking, trim, with sense of humor. Seeks long-term/permanent relationship with 30-45-year-old lady of professional or business background who is extremely: 1) intelligent, 2) refined, 3) attractive, 4) slender and (5) relatively unencumbered. My interests include travel, gourmet dining, music, tennis, skiing. Photo/bio, please. NYM K571.

**The World Is My Oyster**—But it'd be even better in a loving and lasting relationship. If you're a pretty, smart, happy and loving female, 24-31, and go for skiing, flying, museums and travel, let's meet. I'm 31, single, Jewish, handsome, senior government job, athletic and ready. Please send note and photo. NYM G326.

**Beautiful, Warm, Sensitive Sweetheart**—Of 30, looking for handsome, caring, professional man, between ages 30-40, who knows how to have fun with that special someone. Phone/photo, please. NYM E210.

**White Jewish Male**—46. Frankly I give a damn. Owner of a large corporation, looking for a pretty, dignified lady, under 35, able to travel and read the Sunday Times together. 5'3" or under. Photo and phone gets a reply. NYM E181.

*Strictly Personals* is a weekly feature. **Cost is $27 per line, 2 line minimum.** 36 characters equal 1 line. Limited abbreviations. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Add $15 for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50) and strictly personal ads are placed on a first come first served basis dependent on availability of issue. To place an ad by mail send to: New York Magazine, 755 Second Ave, NYC 10017. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. When replying** to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. responses are forwarded continuously for six weeks after ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

**Brilliant, Loving, Handsome**—Debonair, 6' tall, successful real estate developer, three Ivy degrees, East Side. Kind, generous, tender, cuddly, fun, worldly, Jewish, 44, non-smoker - of integrity, humor, optimism - and likes women. Seeks happy, gentle, beautiful, educated, supportive, reliable, charming, sensuous, gracious, tactile, upper-class woman, 30-37, for close friendship, marriage, start family. NYM E183.

**Extraordinary, Tall Blond**—28, easy to be with, designer. Seeks nice guy. Photo. POB 274, Hasbrouck Heights, NJ 07604.

**Pretty, Jewish Investment Manager**—27, slim Manhattanite who is successful, happy, secure, very funny and loves laughter, movies, working out and all sports. Seeks outgoing, professional Jewish man, 26-34, for more than a first date. Keen wit and photo are musts. NYM G320.

**Sincere, Honest**—Professional, nonsmoking, single Jewish male, Conservative/Orthodox, just turned old (30), enjoys Disney and Warner Bros. cartoons, non-fiction books and working out on my exercise bicycle. Seeks attractive, level-headed, well-groomed and nicely dressed, single Jewish female, over 5'2", who is ready for a lasting relationship. Note and photo. NYM G357.

**Great Jewish Professional**—27, whose charm, sophistication (and yes - boyish good looks) would put the sparkle in any woman's eye, is still seeking that special someone whose sensitivity, smarts and style can do the same for mine. Photo/note/phone. NYM H216.

**Attractive Woman, 5'7"**—Blond hair, blue eyes, thin. Interests: biking, hiking, X-country skiing, chess, sailing, classical music, dining. Seeks tall, thin, educated man, 32-45. Non-smoker. Christian preferred. Photo, please. NYM H248.

**Laughter I'm After**—And falling this fall for a caring, sharing, spirited and athletic Jewish man, 38-48, who's very successful and ready to love this sexy, svelte, brainy, artistic, teasable, squeezable, green-eyed Manhattan blond. Notable note please. NYM K629.

**Central New Jersey**—Jewish male professional, 29, 5'8", seeks non-smoking, sincere Jewish woman in NJ for romance and love. Please include photo. NYM G355.

**Emergency Physician**—Smart, fit, successful, interesting man who loves life. Ready to give and receive it all. Needs sensuous, spunky, healthy partner, around 5'5", 25-34, to share - perhaps love. Photo. NYM K645.

**Warm, Positive, Sane**—Successful professional, healthy sense of humor, Jewish male, 41. Wants loving and permanent relationship with bright professional female, 28-38, trim and very pretty. Letter please/photo optional. NY/NJ. NYM E200.

**Sweet, Pretty Oriental**—Petite, warm, bright, loves dancing, computers. Seeks well-educated, good-tempered, marriage-minded gentleman, 28 plus. NYM E189.

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**Spirited, Tall, Distinguished**—Accomplished, caring man seeks tall female alter ego, 30-45, to share what NY has to offer. Photo/note. NYM K635.

**Ready To Give**—And receive, love and be loved? Then write this 6', 40's male. Photo/phone, please. NYM G328.

**Handsome Jewish Attorney**—35. Seeking petite, very pretty, sensuous lady for the real thing. Photo/note/phone. NYM K644.

**Attractive Jewish Widow**—Mid-50's, sensitive, caring, witty. Enjoys good conversation, theater, sports or quiet drives in the country. Looking for intelligent, honorable gentleman, 50's to early 60's, who enjoys the same. NYM G345.

**Connecticut Investment Executive**—35, bright, handsome, athletic. Enjoys theater and the beach. Seeks special woman - attractive, intelligent, with sense of humor. Phone/photo/note. NYM G350.

**Black, Attractive Woman**—Professional, sensitive, romantic, seeks same - single black man, 35 plus, with an entrepreneurial spirit. Let's enjoy weekend getaways, traveling, NY's myriad activities. Marriage thoughts a plus. NYM A192.

**Diamond In The Rough**—29, very attractive male, 6'1", athletic, lots of fun with great sense of humor. Owns successful fashion business, loves dining/dancing with broad range of interest seeks beautiful young lady, 20-28, with spark of life to share laughter, good times and warm loving relationship. Photo. NYM K674.

**Easygoing Jewish Dad**—Attractive, intelligent, 39. Enjoy friends, sports, books, music, good conversation, dining out, blue jeans, life in the country. Seek attractive woman, 28-42, with the right chemistry, to be best friend and true love. Nonsmoker. Phone/photo/note. NYM T221.

**I Will Commit**—To a loving man who wants to be a husband and father and is willing to "go for it". NYM K634.

**Oriental Professional**—Pretty, petite, Catholic, happy and sincere, marriage-minded, 29. Seeks honest, successful man. Serious reply only. Bio/phone. NYM T230.

**"Heart Of A Lion And Soul Of A Poet"**—According to major newspaper. Marriage-minded engineer, divorced white male, 33, 5'11", 166 lbs, sincere, outgoing, handsome, non-smoker, drug free. Interests: comedy clubs, movies, skiing, theater, seeks a single white female, 24-39, attractive, professional. Photo. NYM E184.

**French Flame**—North Shore, LI widow, 50, 5'1", 118 lbs, business owner. Seeks successful businessman for permanent relationship. Note/photo helps. NYM D006.

**Lady, Alive And Loving**—Slim, pretty, long-haired brunette, petite, 36, part amphibian. Enjoys life above and below sea level. Seeks male, 35-45, confident professional who is not ambivalent about a long-term relationship. Note/photo/phone. NYM K664.

**Sensual, Down-To-Earth, Female**—Well-educated, Jewish, attractive blond, 25. Seeks Jewish physician, attorney, dentist, CPA or other successful professional male. Photo a plus. NYM H197.

**I'm Hoping To Meet**—The near-ideal woman. The ideal woman would be 35-45, tall, genial, adventurous yet thoughtful and Christian. She would have some athletic ability, like: music, to dance, the outdoors, to have fun, to receive affection and would be pretty to look at. This professor is 6'1", attractive, is both rugged and tender, has a second home in the country and would be near ideal for that woman. Send photo/note. NYM E203.

**Fun-Loving, Bright, Bubbly**—27, health professional, very pretty, 5'5", green eyes, nice shape. Enjoys tennis, skiing (VT), dining, dancing. Seeking confident, intelligent, single white Catholic male, 27-37, handsome, witty, successful - to share fun times. Photo/note. NYM H228.

**Good-Looking, Intelligent Male**—Editor/writer, 30, Jewish, with varied interests. Seeks woman for fun, sane relationship. Note/photo/phone. NYM G325.

**"Wonderful, Rare, Beautiful Man"...**—"A 10" - are spontaneous female reactions to me. I'm 41, 5'6", available but selective. Please send photo and note. NYM G310.

**Great Return In A Risky Market**—A cut above the rest. Jewish, strikingly attractive brunette, 5'7", in great shape. Warm, successful, extremely witty with a combination of class, sophistication and sensuality, seeks Jewish, tall, successful, 35-45, discriminating man of substance to be best friend as well as lover. Marriage-minded with an appreciation for Jewish traditional values, sense of humor a must. Photo/note/phone. NYM H243.

**Single Black Female**—23, 5'6", very pretty, huge almond-shaped eyes, curvaceous figure and long, shapely legs. I'm a college senior who is a hopeless romantic, humorous and very sensitive. Loves exotic animals, beautiful sunsets, long-stemmed roses, stuffed animals, old movies, the sea and lots of ballons. You are a straight professional white male, 25-32, 5'11" or taller, with captivating eyes, attractive features, a sensitive heart and an overpowering desire to see how hopeless a romantic I can be. Phone/photo a must. NYM K640.

**Handsome, Successful Exec**—Romantic Jewish male, 35, whimsical and charming, desires attractive, fun-loving, vivacious Jewish female, 27-33, for serious and caring relationship. NYM H241.

**I Am A Woman Who Defies**—Description. I'm hard-driving but compassionate. I'm successful but approachable. My idea of going out for Italian means flying to that little ristorante in Milan. I'm also content to curl up with a good book but I'd rather curl up with someone who's read one. If you're over 40, well-educated, self-assured and haven't forgotten how to smile, I'd like to hear from you. Phone/photo/bio please. NYM H184.

**From French Major To MBA**—To Wall Street. Pretty, bright Manhattanite seeks male, 28-36, to share NY experiences, friendship, possible romance. Wall Streeters, world travelers, musicians, artsy types equally invited to reply. Photo appreciated. NYM H220.

**Can You Handle A Contradiction?**—A public figure who is shy? A chauvinist who likes strong women? A successful businessman who renews his taxi license each year? I respect intelligence but also seek an extremely good-looking woman. I am a successful businessman in a controversial field who is mature enough to accept the contradictions in another person. If you are an adventuresome woman who wants to meet the most unique man in these pages and is daring enough to defy convention, then we should meet for a drink and create our own history. 18-39. Letter/photo please. POB 432 Old Chelsea Station, NYC 10011.

**Educated, Energetic Jewish Widow**—Early 50's. Seeking caring, successful, professional gentleman. NYM T231.

**To A Romantic Tennis Lady**—I have a beautiful country setting and tennis court to enhance a new romance. Are you attractive, warm, outgoing, 35-45. Let's get together. Please send photo. NYM K636.

# STRICTLY PERSONALS

**Very Eligible Bachelor**—Good-looking male, 47, successful professional, sensitive, 5'10", affectionate, looking for relationship, seeks female with some of the above. Must be very attractive, good body, 30-42. Note/photo a must. NYM E207.

**Tall, Curvy Blond**—26, blue eyes, big smile, vivacious, Jewish. Partial to Honeymooners reruns, adventure and romance. Seeks successful, handsome, cultured man with similar interests, soft heart and hard body to be lifetime best friend and more. Photo/phone. NYM E173.

**Pretty, Jewish**—Great Neck mom, 37, slim brunette, 5'5". Seeks handsome, down-to-earth, marriage-minded male, successful, non-smoker. NYM E172.

**Woman Of Substance**—Warm, attractive publishing exec, 33, 5'6", Italian. Enjoys travel, skiing, fine food, animals and renovating old houses. Seeks one special man who is intelligent, romantic, 35-45, over 5'9". Must enjoy life, friends, family and desire meaningful relationship. Non-smoker. Photo. NYM G343.

**My First Ad**—Professional female, 32, seeks truth, justice, The American Way and Monday Night Football. Note/phone/photo appreciated. NYM H219.

**I Would Like**—In an independent, mentally tough, established Irish woman, 25-30, the following: 150ish IQ, excessive perception, street-wise smarts and a well defined jaw...(great looks also accepted). Brunette/redhead preferred. I'm sensitive, sensible, not Irish, sometimes bright, scornful of rules, financially secure and possess a warm, warped sense of humor and, I'm told, good looks. Photo ensures reply. NYM A189.

**Corporate Achiever**—MS in computer science, law school in September, seeks attractive woman, 19-35, who has one to two small children. This gentleman loves children and has a very bright future. Please respond with full-length photo and bio. NYM K670.

**Attorney**—35, Ivy-educated, from distinguished family, pretty, competent, cheerful, gentle, seeks male counterpart. NYM K649.

**Dazzling Blue-Eyed Brunette**—29, bright, many interests. Seeks gentleman, 28-45, good-looking, successful, active, spontaneous and ready for a permanent relationship. Non-smoker. Photo/phone please. NYM H231.

**Black Or Asian Beauty**—Age 20-35, wanted by handsome, wealthy, late 40's, white man. Let me make all your dreams come true. Live a life of luxury, filled with love, romance, fun and excitement. Letter, full-lens recent photo a must. NYM G349.

**Handsome, Successful, Adventurous**—Jewish male, 27, 5'9". Enjoys tennis, laughter and romance. Seeks sexy, attractive and vivacious woman for meaningful relationship. Note/phone/photo appreciated. NYM E170.

**Very Nice Guy**—37, businessman, tall, slim, athletic, Jewish. Seeks bright, attractive, trim, happy lady, 28-34. Photo and note. NYM H227.

**Handsome Professional**—6'1", 175, blond, blue eyes, 43, athletic, fun-loving, romantic, into sailing, theater, dance. Seeks athletic, shapely, educated, exotic brunette female, 28-34, for serious relationship. Note/phone/photo. NYM E187.

**Truly Terrific Woman**—Has everything: health, wealth, good looks, peace of mind. Except loving companionship of male who is mature and secure, warm and witty, physically fit and trim. NYM K665.

**Queen Of Hearts**—Seeks ace to complete hand. You are a 25-35, confident, handsome, fun, athletic professional. Take a gamble with this attractive, bright Jewish female who enjoys the beach, Giants and NYC. Note/phone. NYM G361.

**Petite, Gentle, Powerful**—I'm told. Attractive woman, professional, invested in people, psychology, the arts. Seeking bright, witty, kind man, 48-56, similar interests, non-smoker. NYM K659.

**You Are Young**—Slim and pretty and want to meet a man who is tall, slim, good-looking, well-traveled, well-read, athletic and successful - who has a home in the city with a terrace for summer sunning and a fireplace for winter cuddling. If you live in Manhattan, send a photo and phone. NYM H215.

**I'm A Happy, Peaceful, Successful**—Divorced Jewish executive, attractive, youthfully middle-aged. Tennis, golf, sailing from my Hamptons waterfront home. Opera, theater, museums, films from Manhattan apartment. Will share with a bright, really slim, attractive, affectionate, "up" woman, 45-55, now available for serious commitment. Only respond with recent photo and short bio. NYM H221.

**Dynamic MD**—33, Italian male with fire, wit and brawn, seeks very pretty, artistic, slightly offbeat but stable woman with playful mind and body. NYM A198.

**Endangered Species**—Very handsome, 41, blond, blue-eyed, dynamic, athletic, Christian male professional with varied interests and somewhat conservative values, seeking woman, 25-40, with like qualities, long-term relationship-oriented. Photo a must. NYM E205.

**Charming, Feminine**—German-born lady (you don't have to be), Christian, very attractive, slim, 5'4", green eyes, dark blond, successful, very warm and sincere. Seeks professional, handsome gentleman, 35-47, who loves laughter, wants to keep romance alive, enjoys the good life and has flair. I will make you feel truly special, give you loyalty and devotion. Please respond to this incurable romantic who has both feet on the ground. NYM E171.

**Earthy, Intellectual Type**—Artistic, thoughtful single male, 31, Jewish, very good-looking Manhattan professional, enjoys city life/activities. Photo won't do justice to my striking female counterpart, 21-31. NYM H245.

**Good Looks**—Young and educated cosmopolitan from Orient seeks great man with success. Bio/photo. NYM E168.

**Fun-Loving TV Executive**—49, 5'8", stable white male who loves travel, jazz, sports, laughter. Seeks bright, attractive, easygoing, optimistic lady. NYM K657.

**Are You Sometimes Afraid**—Of strange noises in the night and tired of attending parties by yourself? I am a very pretty, tall blond businesswoman, early 30's, who is financially secure and doesn't want to believe Prince Charming might be a figment of my imagination! Currently in search of a mature, handsome, ambitious, successful, sophisticated Christian man who appreciates the finer things in life. Playboys need not apply. Photo a must. NYM E199.

**5'2"**—But don't have eyes of blue. Jewish, divorced, just turned a young 50, successfully self-employed. Bright, pert, cultured, impetuous, effervescent NJ lady in touch with life. Spends lots of quality time in The Big Apple. Would like to meet a zesty, feisty mensch. Photo. NYM F501.

**If You Are A Male**—Executive/professional, MD, lawyer, CEO etc, financially and emotionally secure, high achiever, good social skills, well-bred and well-educated, then you are my counterpart. Additionally I am: attractive and trim. You are: tall and over 45. Note/photo, please. Suite 348, 103 Washington St, Morristown, NJ 07960.

**Lady Of Refinement**—Seeks chairman of the board. Concise, decision-making, dynamic gentleman sought by classy, vivacious (LI) lady, who enjoys life's positive experiences. NYM K630.

**This Is It**—33-year-old Jewish male MD - I don't eat sushi, haven't been to Club Med, don't run in the park but I'm lots of fun and seek Jewish female physician, 22-30. NYM H214.

**Fun, Sensual, Young 48**—Divorced, well-therapied male, interested in a highly successful woman who shares interests in art, antiques, foreign films, country inns, NYC, wine, food, hugging, sex, feelings, travel, romance. Photo appreciated. Canal St. Station, Box 185, NY, NY 10012.

**Classically Beautiful Architect**—(34, own business) and sailor - a spirited and compassionate beast (in southwest CT). Seeks secure, silly and warm-hearted Timothy Dalton/Sam Shepard/Dennis Quaid/J.D. Salinger (32-40). Photo/phone/strengths and passions. I can't believe I've done this! NYM E177.

**Accomplished Photographer, Artist**—Dancer, single mother, seeks evolved, charismatic, physically fit man, 30-50, for Renaissance romance. NYM K672.

**I'd Like An Older Woman**—White divorced male, sexy, Italian. Wants to meet beautiful female, sexy, alluring dresser, 45-65, for good times. Photo if possible. Will answer all. NYM H229.

**Honest, Compassionate Man**—Sought by special, attractive woman in mid 30's who wishes to start a family soon. NYM E208.

**Wild, Sexy, Classy Jewish Brunette**—44, petite. Seeks tall, handsome, successful, funny, charismatic NY male. NYM G329.

**Executive Producer**—Is casting for a leading Jewish lady to co-star in How To Live Happily Ever After. An incurable romantic who is handsome, 35, Jewish, never married, a non-smoker, creative, dynamic, warm, sensitive, affectionate, very supportive with a heart of gold. Enjoys snow skiing, music and movies, a bicoastal lifestyle with a preference for the west coast. If you're beautiful, intelligent, creative, have your act together, love to travel, ready for a commitment and desire a guaranteed lifetime contract including residuals, RSVP with a letter, photo and phone to NYM F491.

**Gotham Iconoclast**—42, 5'10", 175. Likes espionage, etymology, dry wit and dining out. Seeks very pretty, Christian lady, 30's, tall, non-smoker. NYM D005.

**Explore Autumn's Splendors**—With a vibrant attractive female, 37, 5'8" - if you are an upbeat male executive who values a sense of humor, positive outlook and traditional values. Non-smoker. NYM K628.

**Scandinavian, Nice Woman**—29, seeks a nice gentleman. Friendship, marriage. Write address clearly to: Box 11090 A, 16111 Sweden.

**Tall, Blond, Beautiful**—Creative entrepreneur, 31, true romantic, loves to sail, ski, all outdoors to dinner and theater. Seeks straight white male who's loving, giving, 5'11" and up, 30-45, similar interests, to share lives and lasting romance. Note/photo. NYM H238.

**What Are You Doing**—The rest of your life? How about exploring it with a vivacious, irresistibly attractive, 5'5", mid 30's, shapely brunette with a sensational smile and savvy. Though it be fall, I seek the winter warmth of a sincere, loving Jewish man, the spring of romance and the summer's light of a best friend. My days with you - a confident, established, loyal man, 35-50 - will make the best of my dreams come true. NYM K661.

**Mellow, Wealthy, Trim, Tall**—GQ-type MD, 32, available to spoil 20's cover girl rotten. Photo a must. NYM G285.

**Connecticut Male**—Seeking Connecticut female. I'm intelligent, well-educated, well-read, Caucasian, athletic, honest, extremely fit, very successful, young 48, trim, 5'11", black hair, brown eyes. Interests include travel, boating, skiing, dancing, conversation - impulsive, unencumbered and fun-loving. Have been told I'm good-looking, appear a little reserved but behave a bit risque. New to single life. Seeking close counterpart, approximately 32-40, 5'4" to 5'7", who is an exquisitely beautiful, very shapely, affectionate, communicative, loving and sensitive woman. Note/phone. Recent photo an absolute must. NYM K650.

**Attractive Jewish Male Doctor**—32, 5'10", seeking a special Jewish woman, 24-31, to share the best of what life has to offer, be it in the city, the country, on the beach or the ski slope. Note, photo a must. NYM T227.

**Where Are You?**—You're a woman, 25-38, slender non-smoker, with a warm smile, sense of humor, and a romantic at heart. Me? I'm 34, 6'2", blue-eyed and enjoy fun times and quiet evenings with someone special. Photo. NYM G365.

**Haagen Dazs Lover**—30's, interested in meeting a single Jewish man who must have warmth, sincerity and integrity, to sweeten my free time. NYM G351.

**Looking To Fall In Love**—One last time. 48, Jewish, 5'11", 165 lbs, male exec, athletic, witty, loving. Seeks attractive, slim, loving, special lady, 28-38, non-smoker, to help each other enjoy life. Photo/note/phone. NYM G337.

**MD, Florida Resident**—47, single parent, physically fit. Seeks physically fit female, with or without children, for jet-age romance and long-term commitment. Reply if you like sunny days, boating, travel and the arts. Photo and note. NYM E180.

**New To CT**—Colorado-born, warm, loving, vivacious, beauteous NYC attorney, 38, would love to meet a fit, charming, divorced male, CT, 36-45, for fun and such. NYM E178.

**Thoughtful, Caring, Professional**—Woman. Looking for stable, loving man, 50-60, for comfortable relationship. I'm an attractive, youthful divorcee of 55, who loves classical music and the outdoors. Please write and send photo. NYM E186.

**Successful, Good-Looking Man**—33, creative, sincere writer with a good sense of humor. Seeks pretty, caring woman, 20's-30's, who enjoys movies, books, theater and good conversation. Photo/phone. NYM T233.

**Professional Asian Man**—Fun-loving, creative, good listener, supportive, nonsmoker, lives life fully. I am 38 and seek Asian lady, 25-36, who loves art, music, architecture, travel and restaurants. Ready for commitment and lasting happiness. Photo/letter/phone. NYM G321.

**Spontaneous, 24, Jewish**—Good-looking professional female with super personality and smile. Looking for attractive, Jewish, athletic, professional man (25-34) with same qualities, who knows how to have fun. Bio/phone/photo. NYM T226.

**Young, Pretty, Energetic**—Female physician, loves sports, theater, music, dancing, looking for matching mate, 35-45. Note/photo. NYM E176.

**White Male, Financially Secure**—50, looks 40. Seeks compatible white female, 35-46, slim, attractive, outgoing, for serious relationship. Must be able to relocate. Photo/note. NYM A194.

**Very Attractive, Slim**—Youthful, early 50's, athletic, literate woman seeks man of distinction, 50-60. Photo. NYM K646.

**Wanted: Special Friendship**—Attractive professional male, 37, enjoys travel, theater, sailing, conversation and fine dining. Seeks a very special, intelligent, sexy woman who knows how to laugh and love. Phone. NYM E209.

**Adorable, Bright, Sultry Beauty**—39. Funny, wacky, sophisticated world traveler. Independent, successful yet soft and sensitive. Seeking a dynamic man in his 40's, with a healthy life style. Someone who commands the finer things in life, who has made it at every level and wants a woman who is his equal. NYM H242.

**Endangered Species**—Warm, supportive, giving man, 38, 5'5", attractive, witty, successful. Passionate about music, film, exploring. Seeks "soft" NYC woman, 28-35, given to holding hands in movies, snuggling 365 nights a year - and strong desires for marriage. Note/photo/phone. NYM K647.

**NJ Teacher, 50's, Attractive**—Imaginative, decisive, nurturing woman. Loves music for listening and dancing. Would like to meet a partner with a zest for life and commitment. NYM G354.

**European-Born Lady**—Talented artist, petite, sexy, real, longs to love and honor one truly singular man. NYM T225.

**Tennis Anyone?**—NYC single man, 36, with car, seeks partner. NYM K668.

**International-Minded, Petite, Pretty**—Divorced professional woman, 42, loves classical music. Seeks successful man to share life's pleasures. NYM G278.

**Still A Romantic At Heart?**—So am I. Handsome, professional, divorced Jewish male, 39, athletic and eclectic. I'm considerate of and sensitive to the needs of others. Looking for warm, caring, attractive woman. NJ preferred. Bio/phone/photo, appreciated. NYM G360.

**Attractive, Enthusiastic Adventuress**—Returning from Israeli army. If you are a sensitive intelligent man, 40 plus, there is a new world we could explore. NYM K669.

**Tall, Redford-Newman Eyes**—Selleck smile, Letterman laughs...all in all, a modern day Prince Charming with glass slipper looking for a perfect, fit Cinderella. Mid 30's, very successful executive, NY and East Hampton. Are you ready for a real fairy tale? NYM H236.

**Yours For A Song**—Handsome male, 40, 6'1". Seeks slim, beautiful female, 28-36, to make music together. Photo. NYM T220.

**Unpretentious Jewish Lawyer**—Male, 36, hates wearing suits. Loves theater, movies, ballet and baseball. Seeks intellectual, sexy professional woman, 27-36, nonsmoker, who voted against Reagan at least twice. Photo/note/phone. NYM H226.

**Attractive Simpatico Attorney**—40, 5'10", Jewish (non-religious), not afraid of commitment. Seeks intelligent, slim, pretty female with spiritual and emotional depth, age 27-33. Recent photo. NYM E191.

**Handsome Gent, White**—54 years of age, looks 40, 5'9", medium build, very personable. Enjoy music, walks, movies, travel. Seeks female companion who's sincere, honest with nice personality, for dinner dates, outings, conversation, possible relationship. Age not important. All intelligent replies answered. Photo and phone appreciated. NYM T234.

**Pretty Musician**—Will sing to a bright man over 50. POB 1000, NYC 10023.

**One Love**—Ageless and evergreen, sought by this growing person in a changing world - 31, 5'6", attractive, single white female, outgoing, health care/media professional. Sharing travel, autumn outdoors, dancing in the moonlight could add a delicious dimension to our separate, almost complete lives. If you're emotionally aware and ready for a quality connection - drop me a line. Fit, non-smoker preferred. Note and phone. NYM E185.

**The World Is Dazzling**—With you. Romantic physician, 35, seeks a beautiful, blond, caring woman, 25-37, for candlelight dinners, flowers, romance and stability. Note/photo. NYM E198.

**Meet You In Florida**—35, professional male would spend some time with an attractive, sincere, secure woman. See you in NY or Florida. Photo/bio. NYM K653.

**Lonely, Looking For Friend**—I am 40, European background, MD, I love opera, concerts, traveling, beaches. I want a 45-60-year-old male, supportive, understanding professional with same interests. Note/photo. NYM K667.

**Pretty, Passionate, Intelligent Woman**—Seeks man, 38-48, to share films, food, fun and committed relationship. NYM T229.

**Successful, Attractive, Redhead**—Single white female, 34. Enjoys sailing, skiing, dining and dancing, music, movies, museums and travel. Seeks warm, witty, intelligent, independent male with similar interests. Non-smoker, no drugs. Note/phone/photo. NYM A190.

**Handsome, Athletic Christian**—5'11", 40, professional. Seeks pretty single lady, no smoke, high 20's-30's, for friendship, good times, romance and forever. NYM T217.

**Attractive Jewish Professional**—30, warm and down-to-earth, seeking a special, caring man, open to fun-loving and commitment. NYM K656.

**Charismatic English Lady**—Seeks trim, urbane, mellow gent, 47 plus. NYM H217.

**Piquant, Pretty, Curvy Charmer**—White Jewish female, non-smoking, accountant. Loves opera, classical music, theater, movies, fine dining, dance, reading, good talk. Seeks secure, 50ish male, for Lincoln Center, life, love and fun. NYM A191.

**Successful MD**—58, wants caring young woman (up to 38) for relationship and Caribbean sailing. Photo. NYM H240.

**Whole Human Being**—Professional Jewish male, 50. Stable, sense of humor, lover of the arts. Seeks warmth, caring, compassion and a child. Note/photo. NYM G331.

**Media Man Seeks Mate**—Successful, sober Wasp, 36, with sense of humor. Seek non-yup female with brains/beauty who's not afraid of cats, computers or marriage. Photo/phone please. NYM H225.

**Golf, Skiing, Tennis**—Cooking in, eating out, country weekends, romance. Good-looking, 44, 5'11", white male. Seeks attractive, educated, nice younger woman. Photo/note. NYM G358.

**My New Friend**—Believes in good nutrition, sensible exercise and expansive thinking. Hello new friend. Welcome to my Soho loft. NYM H218.

**Stimulating And Creative**—5'10", 32, slim, considered strikingly attractive, successful professional woman with unusual and broad background, who is caring and affectionate and balances hard work with a love of what NY offers. Looking for a man to share it with. He is a counterpart, 30-45, tall, very bright, imaginative, spontaneous, considerate, self-assured and ready for a serious relationship. Note/phone/photo preferred. NYM G330.

**Refreshingly Unpretentious**—Ivy PhD, mid 30's, handsome, affluent, fit, sensitive, honest and funny, who loves arts and travel, seeks relationship with pretty, well-educated, capable, affectionate, outgoing woman, 20-28. Send note/photo/phone. NYM E197.

**Like To Pet?**—49, tall, attractive Jewish lady has three lovable bull dogs. We desire great guy to share life! NYM G340.

**Smiling Eyes - And Heart To Match**—Fun-loving, together Jewish gal, searching for special man, 30-46, humorous, affectionate, intelligent. Photo. NYM H224.

**NY Lawyer, 62**—Seeks established lady. Box 292 Midwood, Bklyn, NY 11230.

**One In A Million**—Extremely beautiful, smart, slim, 5'6", 31, woman with successful business. Seeks very handsome, warm, successful Jewish man for special relationship. Photo, please. NYM G323.

**Spirited, Slim Lady Veep**—Adores travel and the arts. Seeks male counterpart, 55 plus. POB 1312, NYC 10022.

**This 8.5 Gal Wants A Closing**—Respond if you are a street-smart CEO, single Jewish male, 39-48. NYM H237.

**This Is Embarrassing**—Good body, great mind. A petite, pretty brunette brings her whole heart and spirit to this endeavor. Seeking one mensch, 35-50, with intellect, wisdom, passion, heart and a few muscles. Photo if possible. NYM E175.

**Successful Romantic**—Very handsome dentist, athletically built, 6', 30, dark hair, blue eyes, Jewish. Seeks long-term affection with pretty, slim, classy lady who loves to laugh. Photo, please. NYM G348.

**Only Outrageously Wonderful**—Man, 25-35, reply. Intelligence, sensitivity, wit, charm, a must. I am 26, bright, witty, warm, attractive entrepreneur, NJ woman. Note/phone/photo optional. NYM T228.

**Very Pretty, Very Slim**—Blond, 5'7", 122, 39, high cheekbones, excellent figure (works out), is looking for you - emotionally available single man. I'm a Manhattanite (Christian background - not religious), in a professional job - but where I cannot easily meet men. I believe a successful businessman or professional man is looking for someone like me. First of all, I'm stable - no dependents, don't smoke, no heavy luggage from the past. My interests are intellectual, artistic, sensual. I'm described as striking, feminine, nonaggressive, clean-cut, sexy. You should be a fairly successful man. I respect that. Above all, be decent with a good heart. Must be 40's to early 50's. Your letters will be treated with dignity. Bio - age, physical description and work. NYM G338.

**Blue Eyes**—Attractive, 34, outgoing, petite, trim and fit (running, tennis) professional. Likes Four M's: movies, music, the Mets and Morning Edition. Seeks fifth M: male partner with his own interests to share. Photo please. NYM E188.

**Gentle, Loyal**—Kind, witty, accomplished, sensual, feisty 38-year-old seeks tall, funny, Jewish male counterpart. Tell me about you. Note. NYM H129.

**This Fun-Loving, Spunky**—Vivacious, very pretty, 28-year-old, Jewish dental hygienist would love to meet a handsome, healthy Jewish professional, 28-33, for fun, adventure and possible everlasting romance. Note/photo. NYM K641.

**Spirited, Attractive Redhead**—With an MBA, mid 40's, likes to cook. Seeks professional man with a keen sense of humor, 43-55, to enjoy theater, music, cross-country skiing, hiking, biking and Cape Cod. Letter. NYM A195.

**Warmth, Excitement, Flexibility**—Wanted by happily divorced NYC attorney whose appearance belies the fact of her grown children. Seeks successful, attractive, NY or NJ male, 42-50, who enjoys solitude but also knows the joy of sharing a part of his life. Note/photo. NYM H247.

**Tall, Elegant Widow**—Retired professional, cultural participant, world traveler. Caring man, 60 plus, could add much pleasure. NYM E196.

**Natural, Normal 150-Lbs-Of-Fun**—Seeks 90 of same in Asian gal, 29ish, for partnership. NYM T232.

## ANNOUNCEMENT

**Ann**—In this case, manner means style. Boathouse would be fine. What's your phone number? NYM H246.

**Bayonne 9/23, Charlotte Flight**—We discussed NY Magazine and more, and then parted. Miss you. NYM D007.

**Vivacious**—Jewish widow, 50, seeks supportive, NYC woman-friends. NYM G359.

LUCY,

**WILL YOU MARRY ME?**

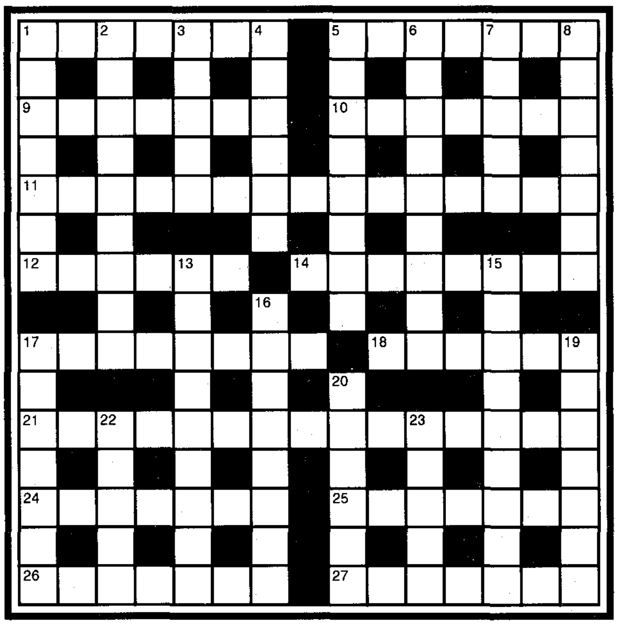
If the answer is "YES", turn around slowly.

BILLY.

# 'SUNDAY TIMES' OF LONDON CROSSWORD

**ACROSS**

1 It's extremely hot here in the plant circle. (7)
5 Hard tack and bully beef? (7)
9 Hunting man's hobby. (7)
10 Ringleader befuddled, the worse for wear. (7)
11 Free licence for a wrestler. (5, 2, 5, 3)
12 Warbler I chased from north of the woods. (6)
14 Biters, these canine neighbours. (8)
17 Rash the child and I got travelling in the East. (8)
18 Take away support for a member. (6)
21 Dreams of rooks, wheeling? (7, 2, 3, 3)
24 Lifting equipment holds fish by end of tail. (3-4)
25 Noise or disturbance can be wearing. (7)
26 Some day may be employed as a barker. (7)
27 Great distress when it is fired. (4-3)



**DOWN**

1 Devilish deeds, strikes! (7)
2 Initial error made by the fielder. (5, 4)
3 Uneven part of the links. (5)
4 One who sees things from this angle can be hard to convince. (6)
5 Put on a brave face. (8)
6 Editing material for socialist movement. (9)
7 Courtly presentation of pickled cauliflower head. (5)
8 Conclusions drawn from words such as "amen". (7)
13 Rarely-lit fuse set off arsenal. (9)
15 Working on tape rig makes a change. (9)
16 Encourages a boy to get something to eat. (3, 5)
17 Something nightmarish in the animal bearing down on us. (7)
19 Bullies try maltreating the workers. (7)
20 Requisition tinned stew. (6)
22 Lily headed south for this old English town. (5)
23 Bend a pipe. (5)

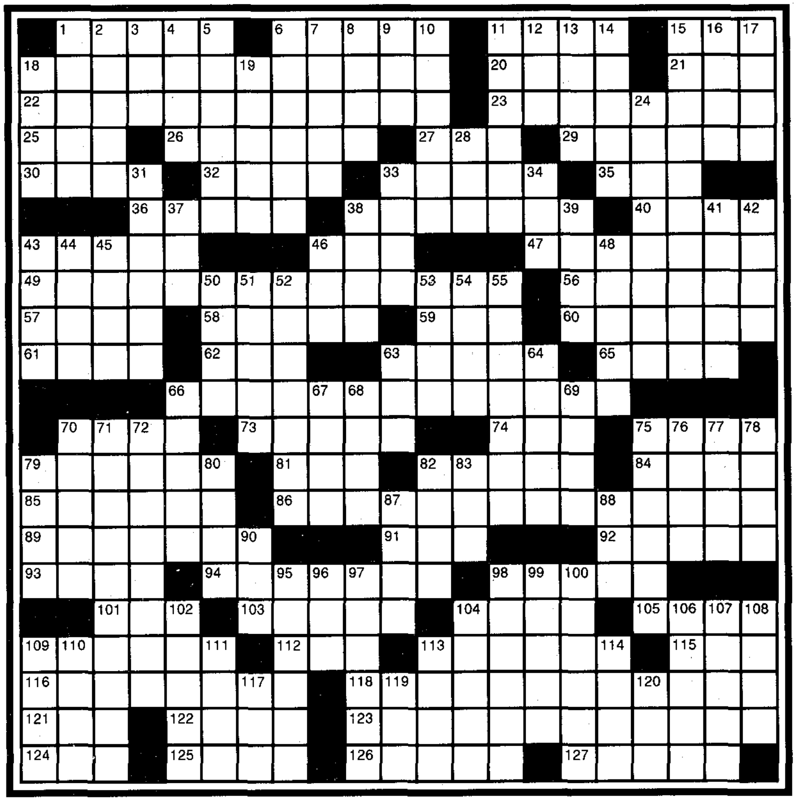
# 'COLORFUL FILMS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

**ACROSS**

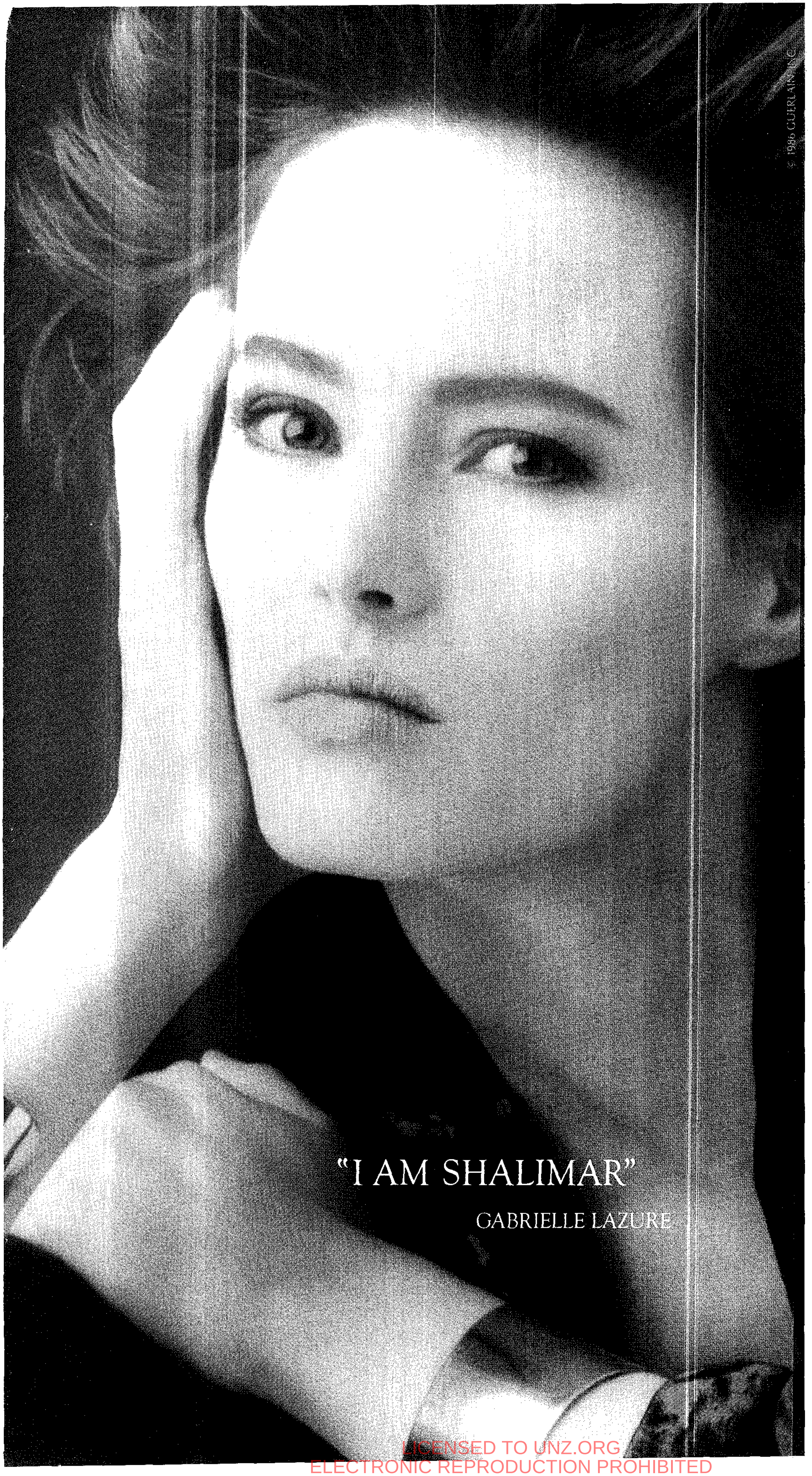
1 —— Domingo
6 Stick with this
11 Table staple
15 Pointed tool
18 "—— GREEN ——"
20 Irish Rose's guy
21 Partner of bill
22 "—— BLACK ——"
23 Channeled, in a way
25 Scrape out a living
26 "Little" Dickens girl
27 Guido's high note
29 Oust from office
30 Campus ordeal
32 First numeros
33 Jacques, in a song
35 Spasm
36 Eliot's "cruelest month"
38 "Barber of Seville" composer
40 Terrier type
43 Take place
46 Ventilate
47 Philanthropist
49 "—— PURPLE ——"
56 Fixed over
57 No-no
58 Word with cuisine
59 Treat leather
60 Film critic Roger, and family
61 Burden
62 Envelope abbr.
63 Adrift
65 "—— silly question . . ."
66 "—— BLUE ——"
70 Begin to wake
73 Asian palms
74 Assn.
75 Lockup
79 Cultural
81 He-turkey
82 Tighten shoelaces
84 "Casablanca" heroine
85 Wobble
86 "—— YELLOW ——"
89 Virginia river
91 Taina of films
92 TV's Sawyer
93 Kin of Gouda
94 Illusionary
98 Without frills
101 Forty winks
103 Streamlet
104 Three make a yard
105 Friday and Sal
109 Line to sign on
112 Raggedy doll
113 Bread units
115 Received
116 Certain Greek
118 "—— WHITE ——"
121 Actress Caldwell
122 Greeting or trump
123 "—— RED ——"
124 Suffix for musket
125 Trees in an O'Neill title
126 Seagoing hellos
127 Disney World's future land

**DOWN**

1 Villain in the grass
2 Llama's habitat
3 Nickname for Edward
4 Croaker
5 "Shadow —— Smile"
6 Walk a beat
7 Hillside dugouts
8 Piggy-bank opening
9 Slang for a sleuth
10 Glacial deposits
11 African jaunt
12 Before Dhabi or Simbel
13 "The Swedish Nightingale"
14 Precept
15 "—— ORANGE"
16 Tribulations
17 Miner's bonanza
18 Act as accomplice
19 Trimmed, at Maxim's
24 Serial segments
28 Bandsman Brown
31 Zodiac sign
33 Old Roman plazas
34 Compass pt.
37 Con's opposite
38 Paddy product
39 As regards
41 Female buttinsky
42 Start of a cockney toast
43 Von Bismarck
44 Oland role
45 Philippine island
46 Astern
48 Close the door on
50 Iran's ex
51 Gone from the plate
52 Steals a march on
53 —— -bitty
54 Flat: Sp.
55 "Johnny ——," 1937 song
63 Commercials
64 Township near Venice
66 Made an effort
67 Malaysian city
68 Like some excuses
69 City of Hungary
70 Lieu
71 "—— PINK ——"
72 Very close
75 Coinciding
76 Goya's duchess
77 The heat ——
78 Bowler's aisle
79 French I verb
80 Study up
82 Rock's go-with
83 Unit of work
87 Lacking strength
88 Ugandan name
90 Collar a crook
95 Large pianos
96 Free electron
97 Nicaraguan rebel
98 Oysters' largesse
99 River landing
100 Sergeant's "relax!"
102 Pennies from Devon
104 More than misty
106 Like some frenetic dancing
107 A baseball Eddie
108 Part of a flight
109 Befuddled state
110 Nebraska county
111 Watch face
113 —— -mutton sleeve
114 Way station
117 Provide weapons
119 Uh-——
120 Radio-wave abbr.



Solutions to last week's puzzles appear on page 144.


"I AM SHALIMAR"
GABRIELLE LAZURE

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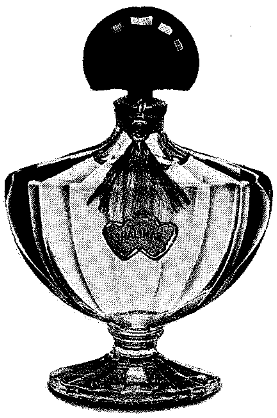
SHALIMAR



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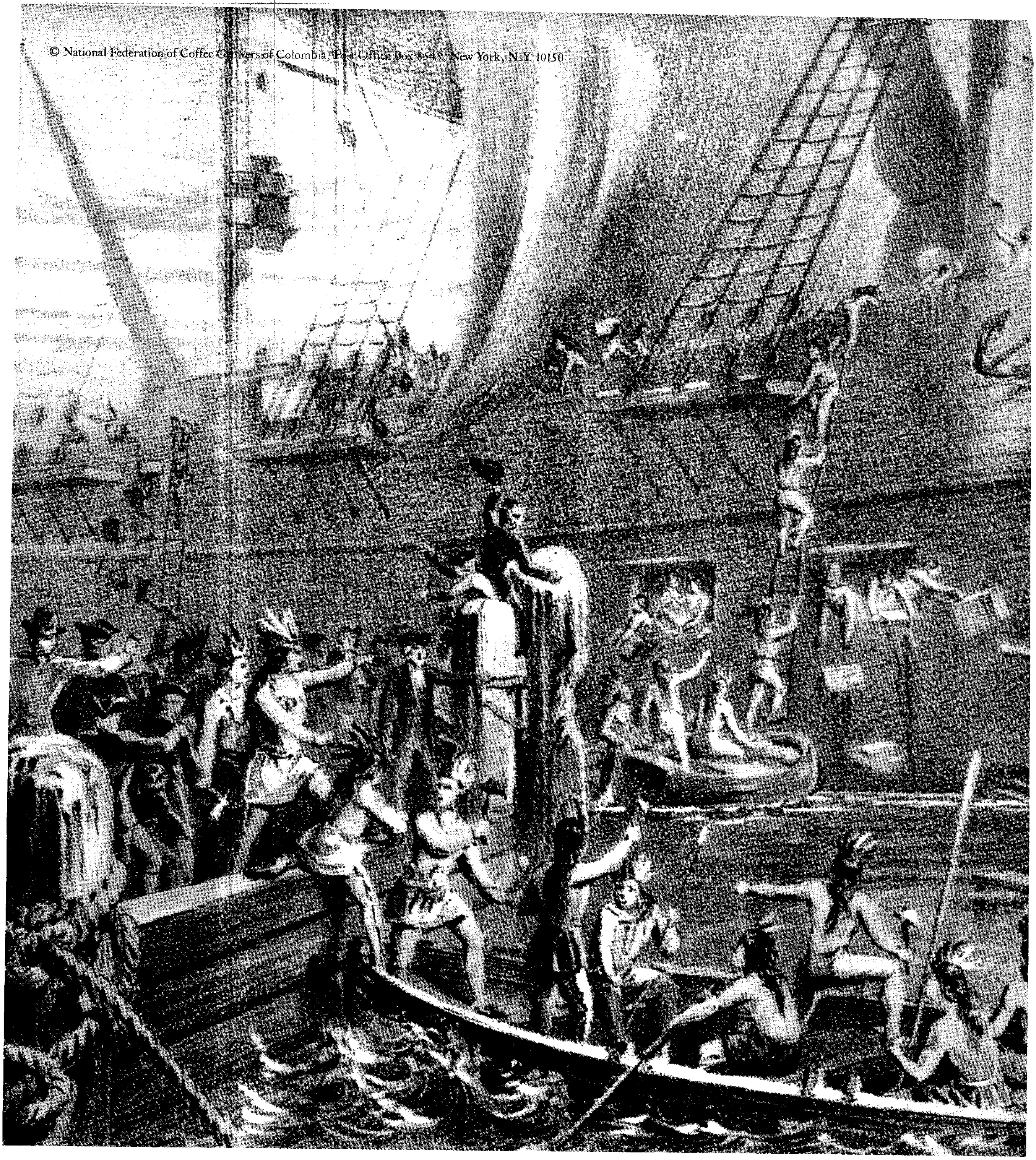

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